ARE YOU EXPERIENCED?

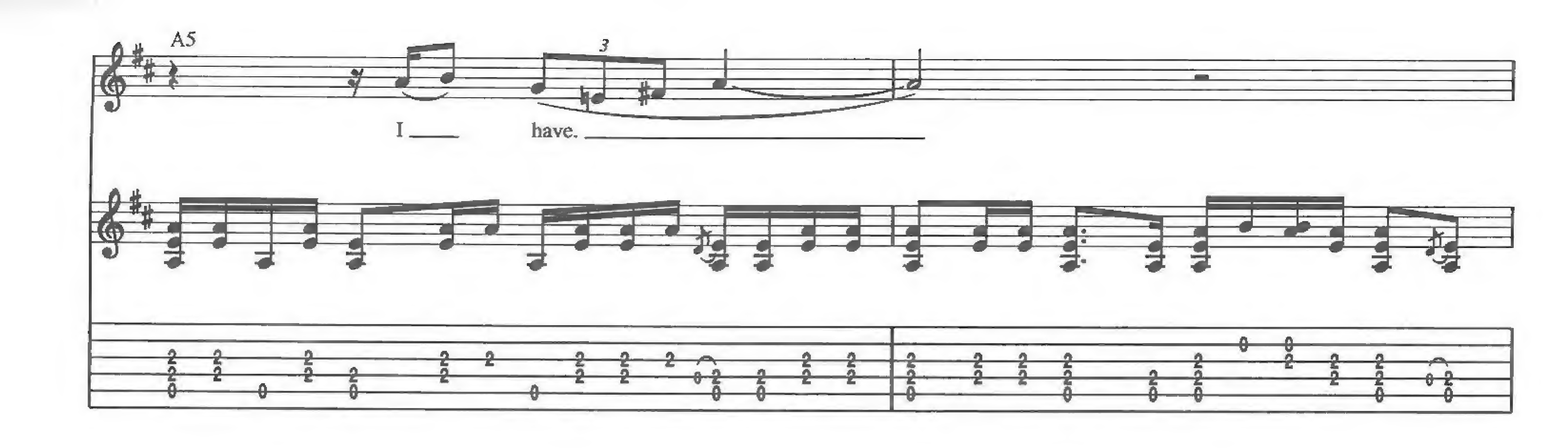
Words and Music by JIMI HENDRIX




A5
from the bot - tom of the sea.
Chorus
N.C.
Spoken: But first, are you ex - pe - ri - enced?
normal gtr. mixed w/ backwards gtr.
normal gtr.
F
Sung: Uh, have you ev - er been ex - pe - ri - enced? Uh! Well,
let ring
let ring
let ring
A5
I have.
Verse
A/C#
2. I know, I know
Gsus2
you prob - 'ly scream and cry
sim.



N.C.(A)
A5
that your lit - tle world won't let you go.
A/C#
Gsus2
But who in your meas - ly lit - tle world, uh, are you try - in' to prove that
A5
you're made out of gold and, uh, can't be sold.
let ring
Chorus
N.C.
Spoken: So, uh, are you ex - pe - ri - enced?
normal gtr. mixed with backwards gtr.
normal gtr.
F
Sung: Have you ev - er been ex - pe - ri - enced? (Uh.) Well,



A7sus2

Spoken: Uh, let me prove it to you, ___ yeah.

*M N M N M N M N M

Gtr. 2 (Lead, backwards)

fade in **pp** **f**

Stratocaster on middle pickup

full

1/2

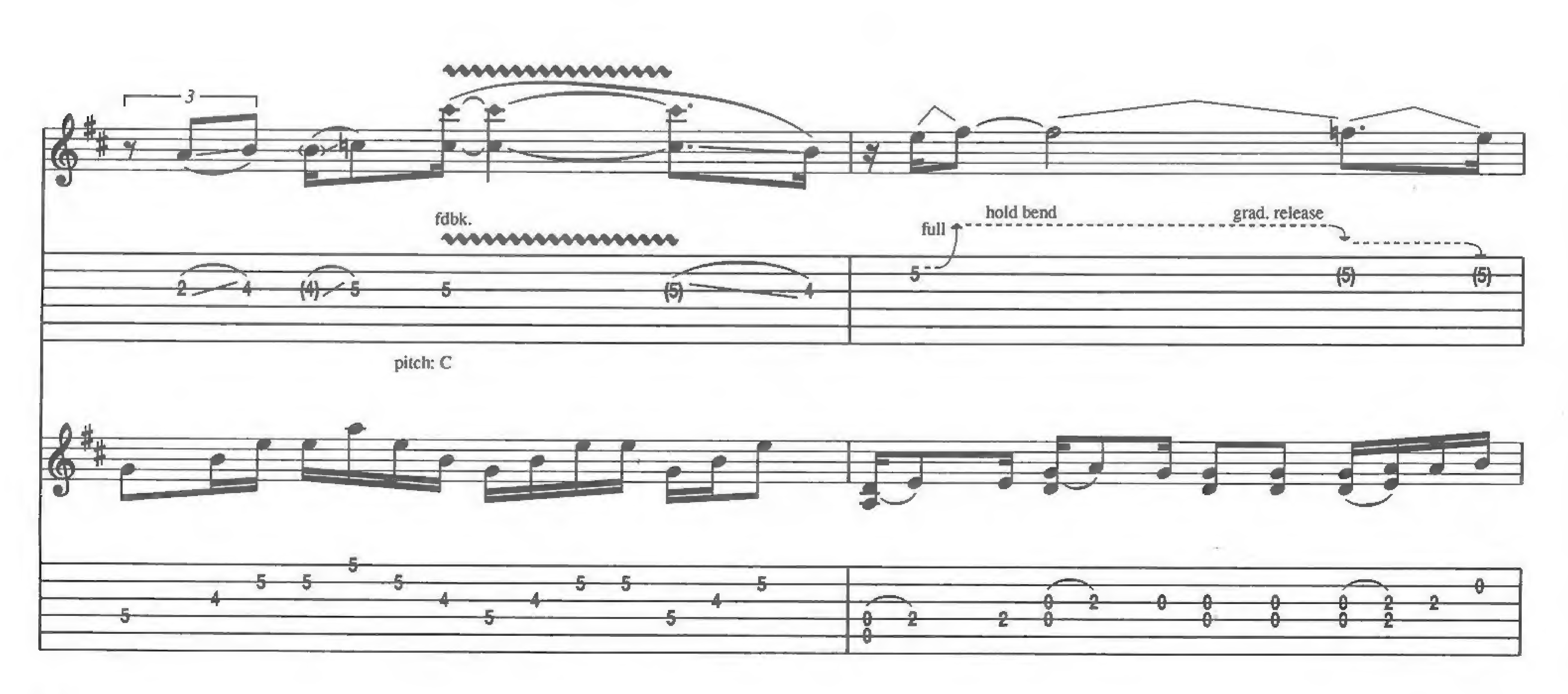
full

hold bend

grad. release

* flick toggle switch from middle (M) pickup to neck (N) pickup in specified rhythm

Gtr. 1 (Lead)



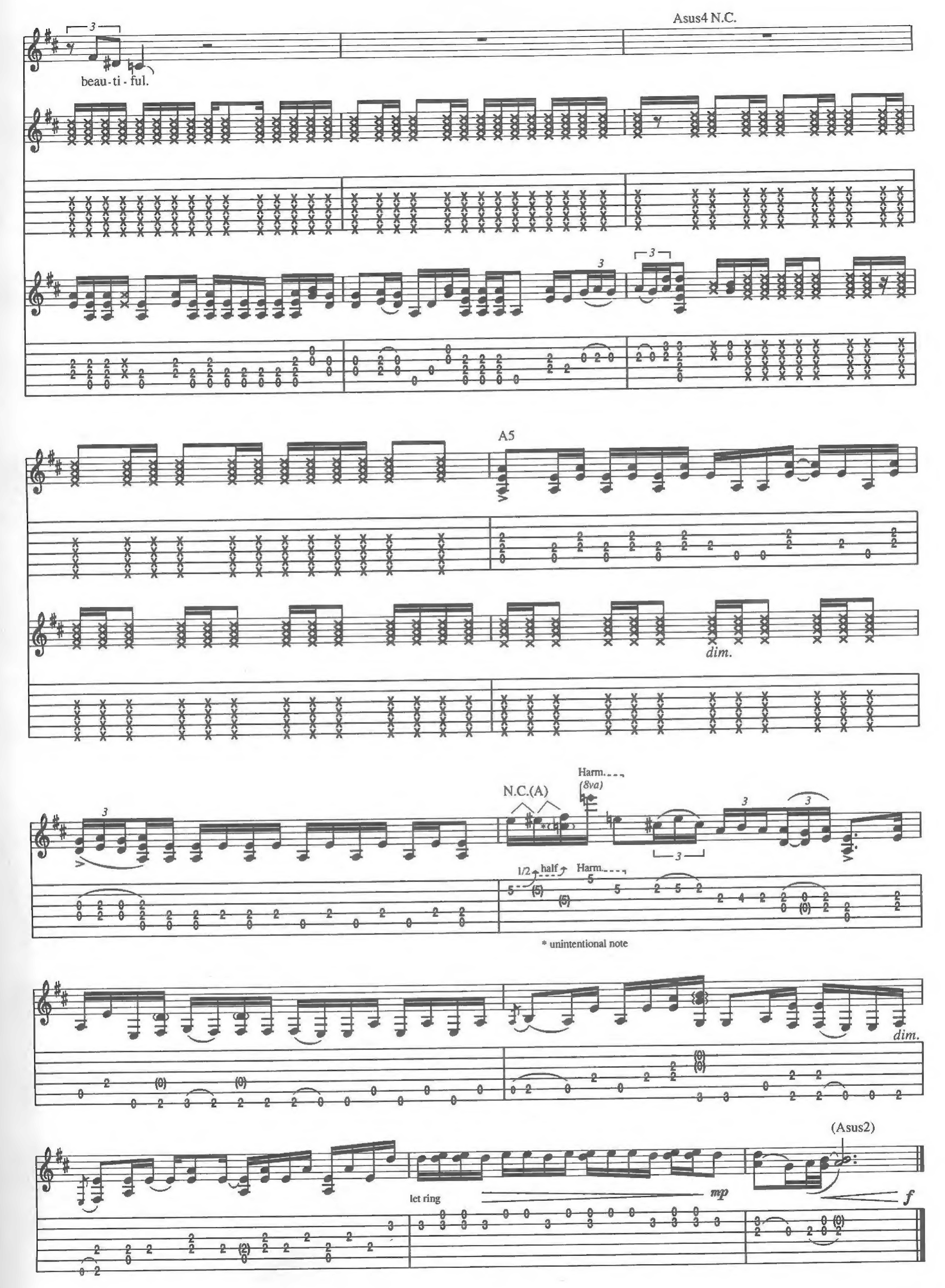

Guitar Solo
A5
8va
fdbk.
pitch: A
loco
* slide up stgs. w/o picking
full
1 1/2
2 grad. release


fdbk.
1 3/4
full
w/ bar
pitch: D
1/2
A
A.H.
(8va)
A.H. grad. release
full
fdbk.
fdbk.
full
grad. release
pitch: C



Gtr. 1
A
A5
Verse
A/C#
3. Trum-pets and vi - o - lins
Gsus2
I can, uh, hear in the dis - tance,
sim.
A5
I think they're call - in' our name.
A/C#
May-be now you can't hear them,
Gsus2
but you will, ha, ha, if you
just take hold of my hand.


Chorus
Fmaj7sus2
Spoken: Oh, but are you ex - pe - ri - enced?
Gtr. 1
let ring
Gtr. 2 (backwards gtr.)
N.C.
*D/F#
Gsus2
A5
Sung: Have you ev - er been ex - pe - ri - enced?
* chord names derived from backwards gtr.
Spoken: Not nec - es - sar - i - ly stoned, but...


Asus4 N.C.
beau - ti - ful.
A5
dim.
N.C.(A)
Harm.
(8va)
1/2 half
Harm.
* unintentional note
dim.
(Asus2)
let ring
mp
f

FIRE

Words and Music by JIMI HENDRIX





Band tacet
Gtr. 2: w/ Fill 1
Band re-enter
Chorus
D(add9)
C(add9)
let me stand next to your fire!
Hey!
(Let me stand next to your
End Rhy. Fig. 1
*T
let ring
*T = Thumb
Let me stand next to your fire!
fire!)
(Let me stand next to your fire!)
Whoa, let me stand,
baby!
(Let me stand next to your fire!)
Let me stand.
Yeah, baby!
N.C.(D)
Listen here, baby,
an' stop actin' so crazy.
You say your
Gtr. 1: w/ Rhy. Fig. 1
2nd Verse
mama ain't home, it ain't my concern, just a play with me and you won't get burned.

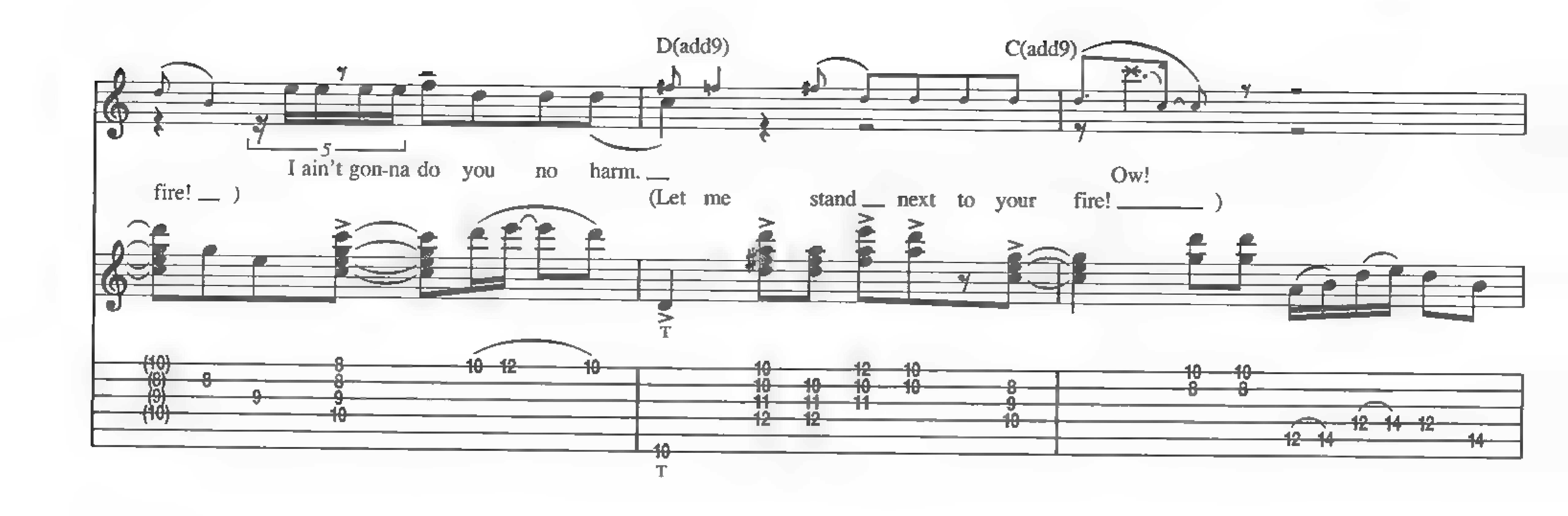


Gtr. 2: w/ Fill 2
Band tacet
Band re-enter
I have on - ly one - a itch - in' de - sire,
spoken: let me stand next to your fire!
Chorus
D(add9)
C(add9)
(Mss sta!)
Yeah!
Let me stand,
ba - by!
(Let me stand next to your fire!)
let ring
D(add9)
C(add9)
Let me stand!
Oh, let me stand!
fire!
(Let me stand next to your fire!)
D(add9)
C(add9)
Bridge
D
Ow!
Ah, move o - ver
(Let me stand next to your fire!)
C(add9)
A
Rov - er,
and let Jim - i take o - ver!
Yeah, you know what I'm

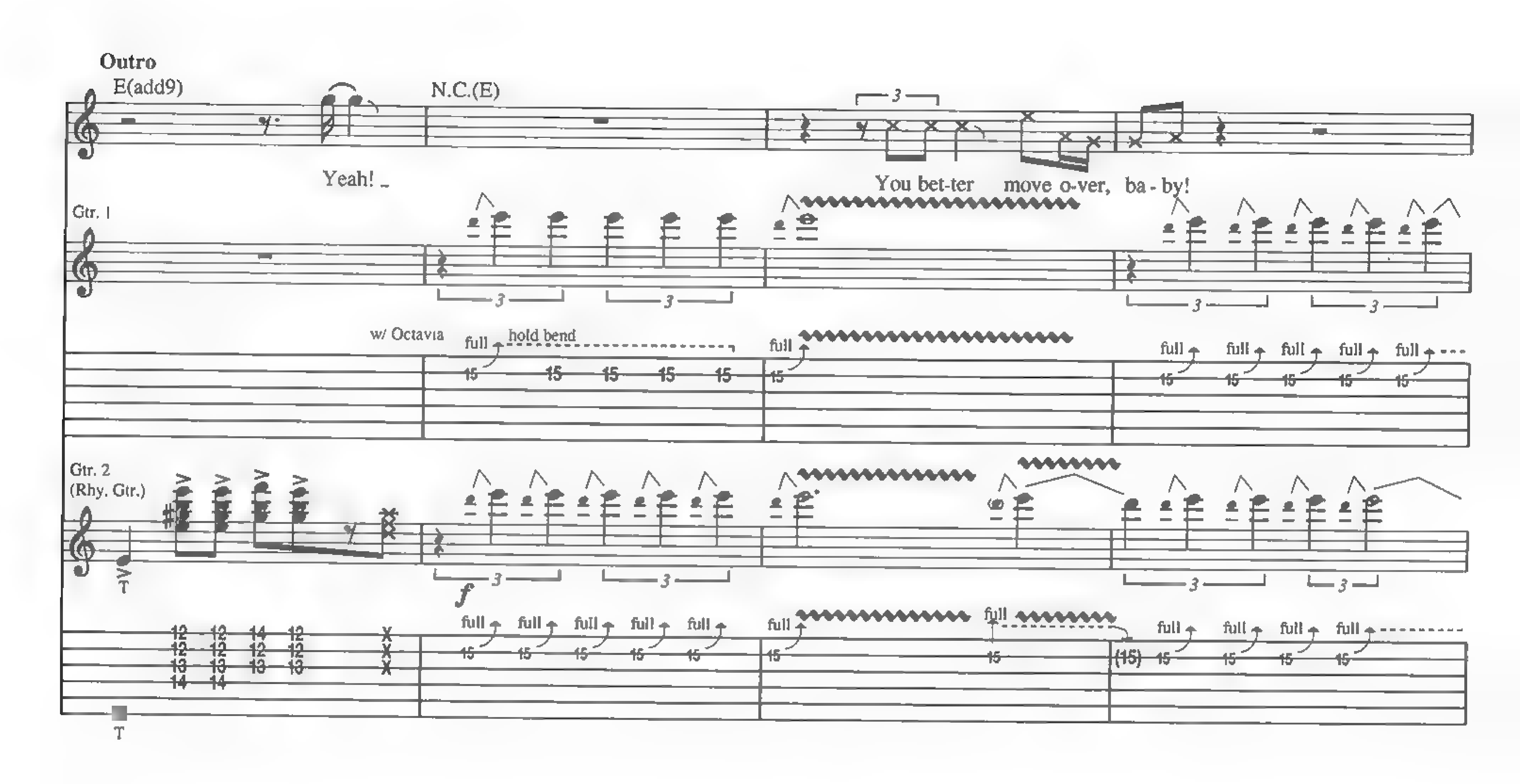


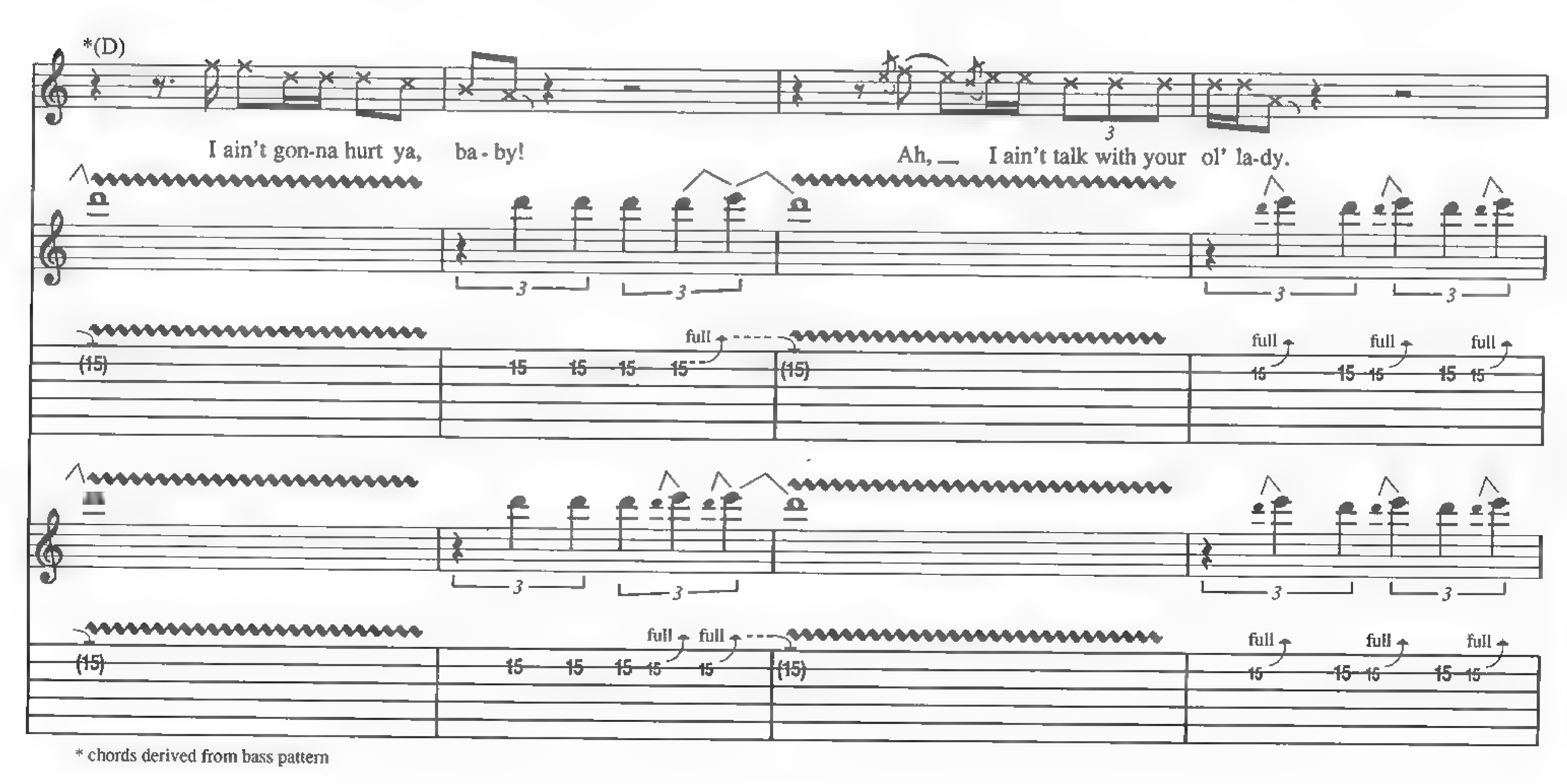
talkin' a - bout!
C
8va
Yeah!
Get on with it ba - by!
let ring
Guitar Solo
N.C.(E)
Gtr. 1
w/ Octavia
full
hold bend
Gtr. 2
fdbk.
pitch: A
pitch: E
mf
N.C.
Spoken: That's what I'm talkin' a - bout.
Now, dig this!


(D)
Ha!
Now lis-ten, ba-by! You try to
3rd Verse
N.C.(D)
give me your mon-ey, you bet - ter save it babe, save it for your
rain - y day. I have on - ly one a - burn-in' de - sire, let me stand next to your
Chorus
D(add9)
C(add9)
fire, ha!
Ow!
Uh, let me stand!
(Let me stand next to your fire!)
D(add9)
C(add9)
D(add9)
C(add9)
Oh, let me stand, ba - by!
(Let me stand next to your fire!)
(Let me stand next to your



Outro





* chords derived from bass pattern

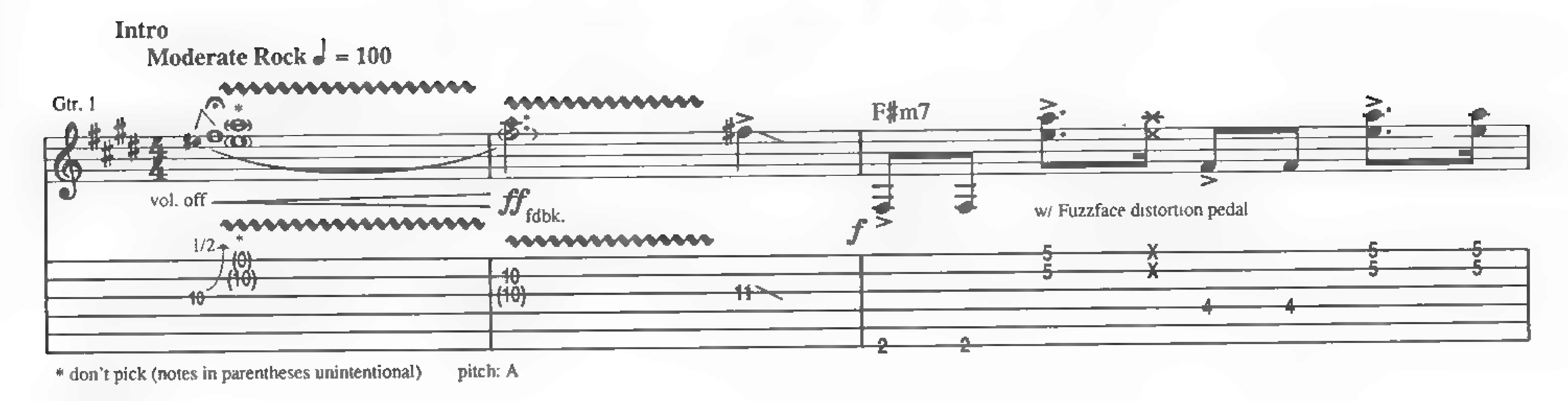


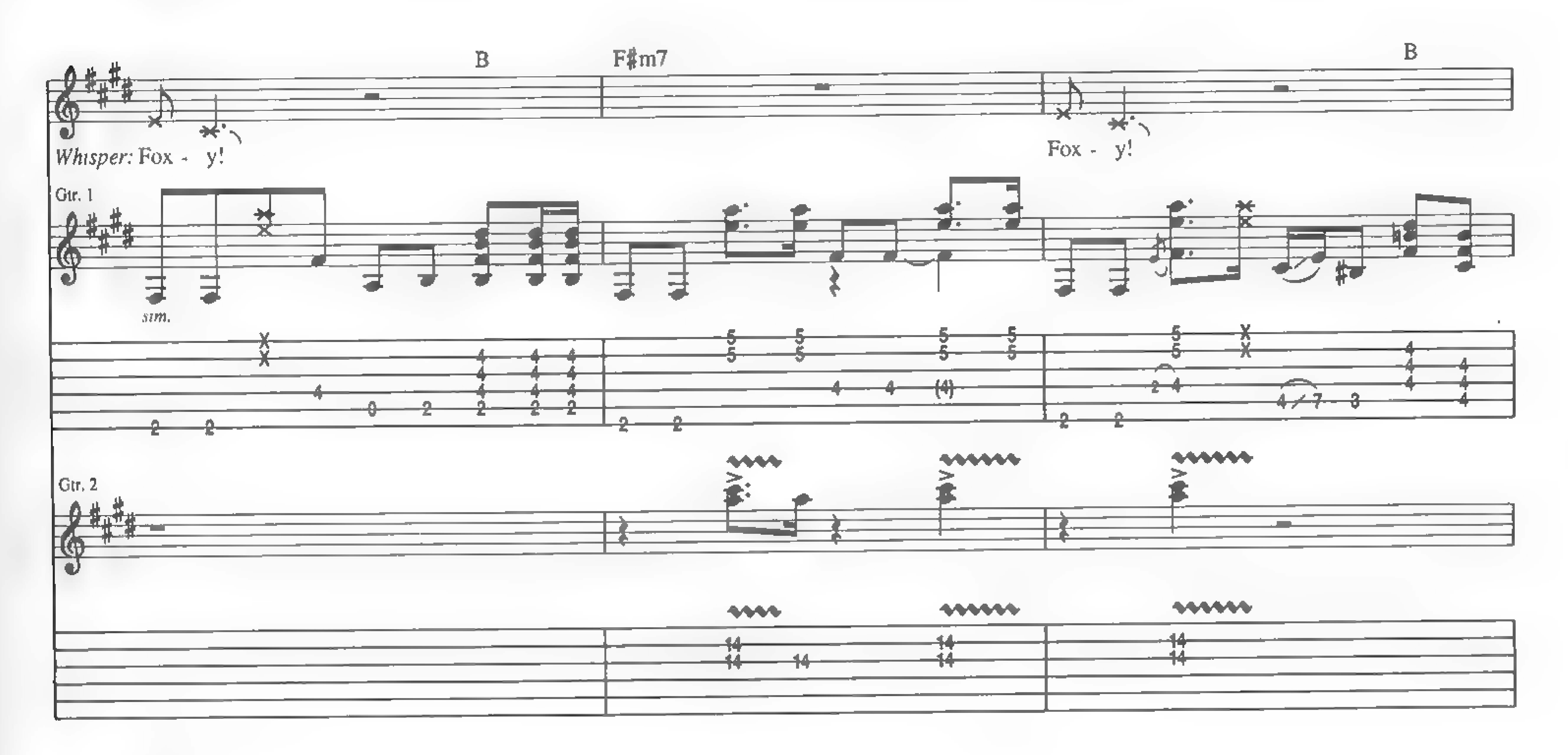
(E)
Ow!
Ah, __ yes this is Jim - i talk - in' to you!
full
(15)
(D)
Yeah, _ ba-by!
(E)
8va
loco
Do, do, do, do, do!
Fade
(D)

FOXY LADY

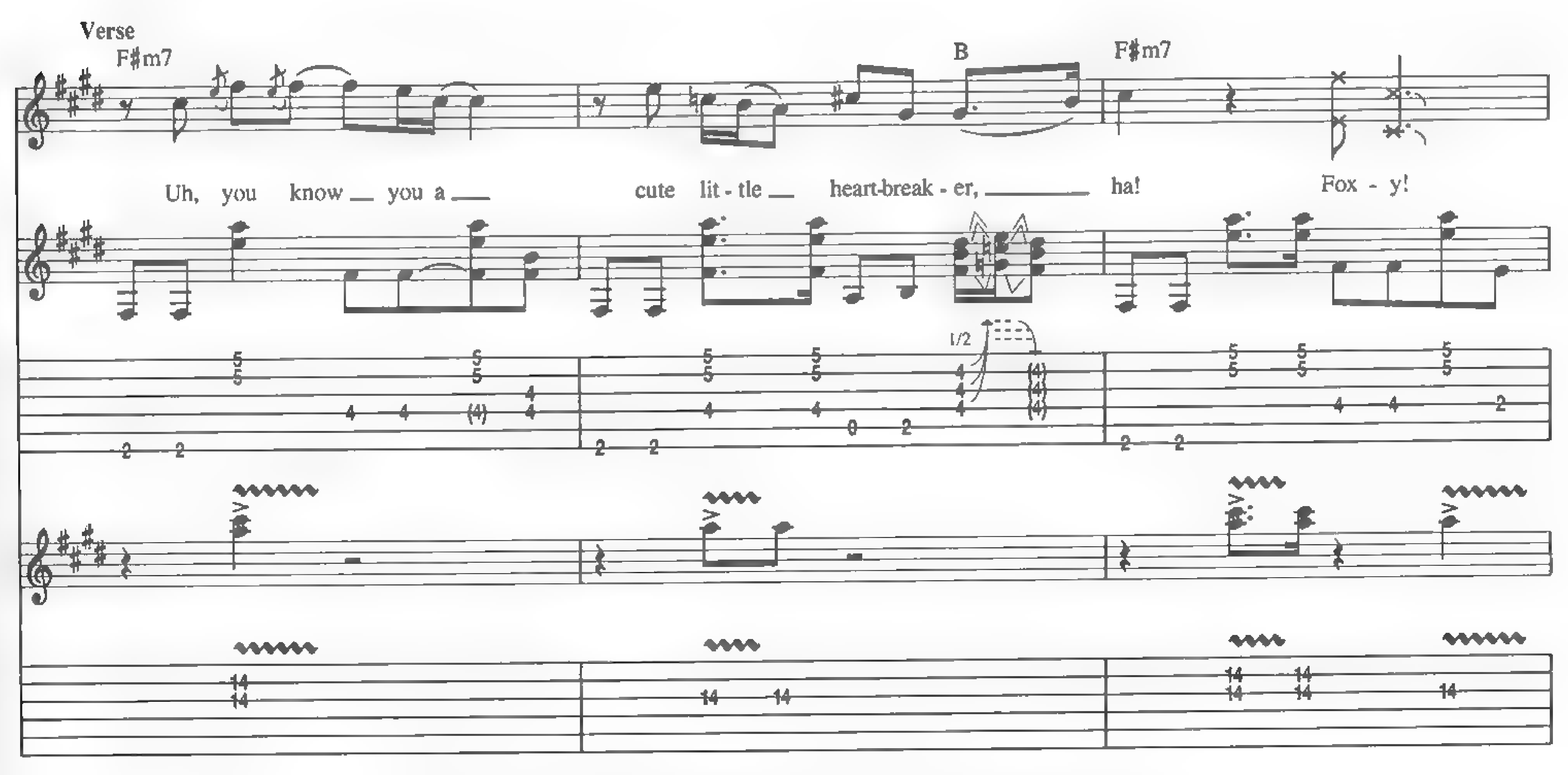
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Intro





Verse



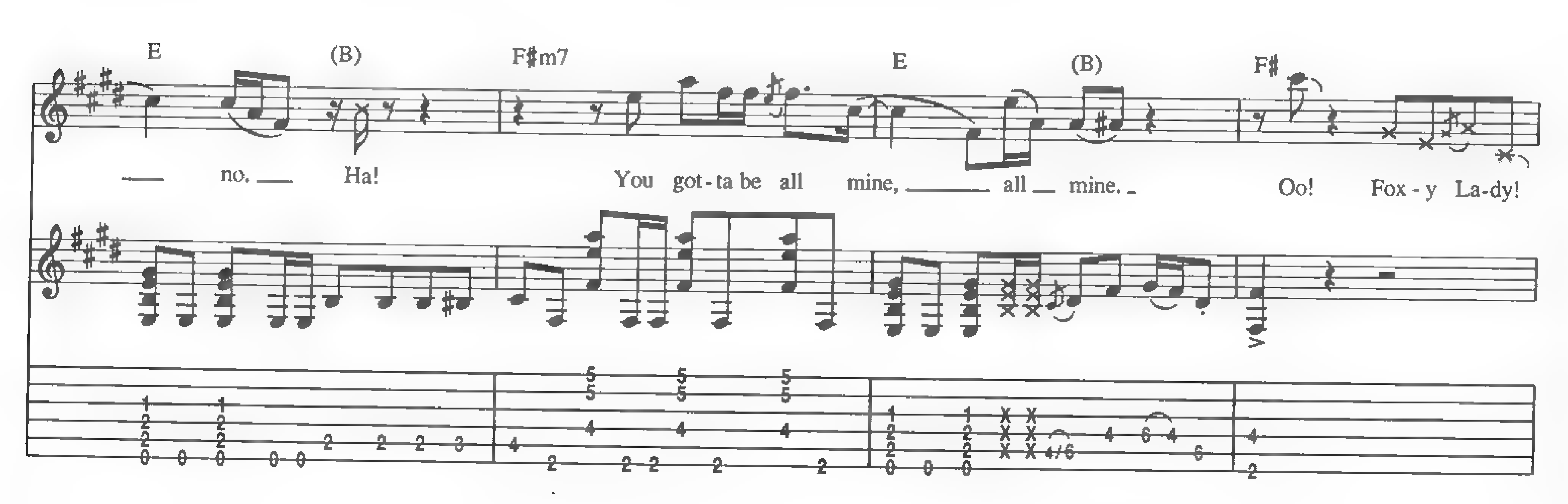
N.C. F#m7 B F#m7

Yeah! And you know you a sweet lit-tle love-mak-er, huh! Fox-y!

1/2

rake







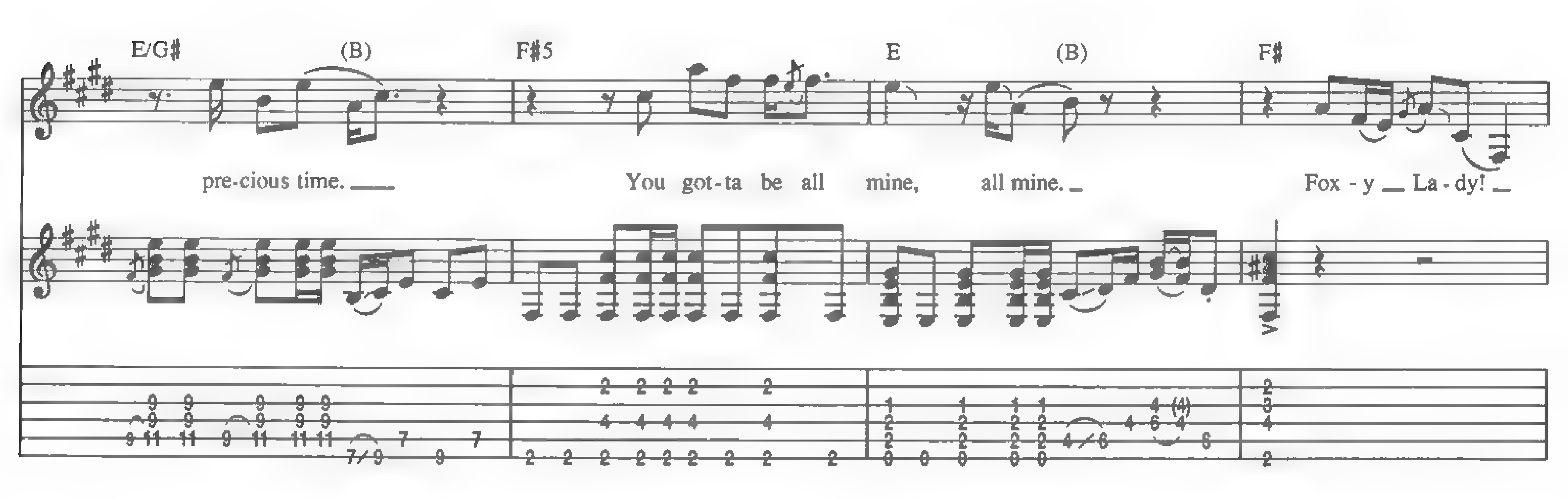
N.C.
F#m7
F#7#9
N.C.
F#m7
Yeah!
Whisper: Fox - y!
full
full
Fox - y!
Now, uh,
I see you, heh!
I'm
down on the scene.
Oh,
Fox - y.
1/2
B
F#m7
B
F#m7
You make me
wan-na
get up and, uh,
scream!
Whisper: Fox
y!

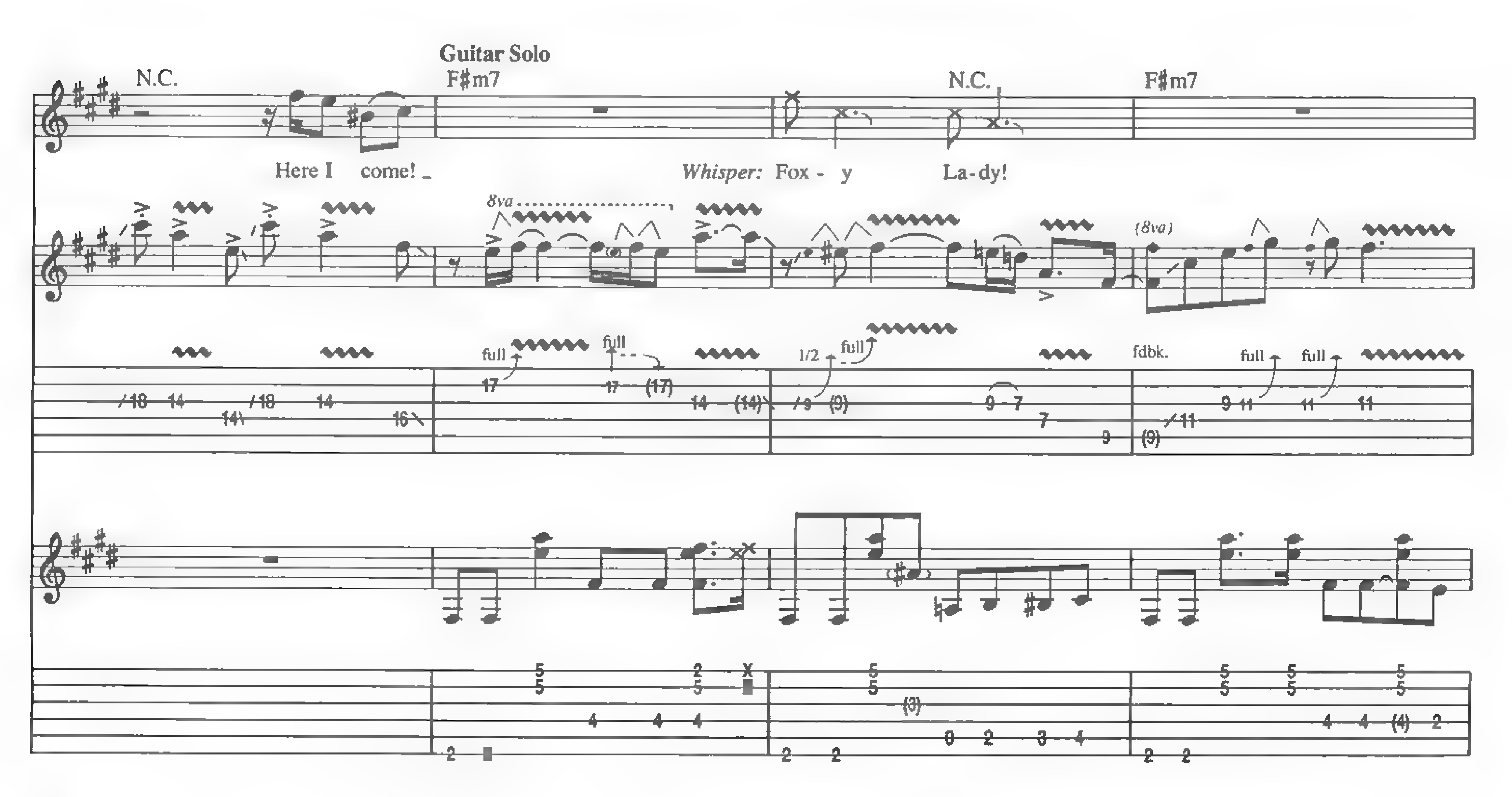
Chorus

N.C. F#5 E/G# (B) F#5

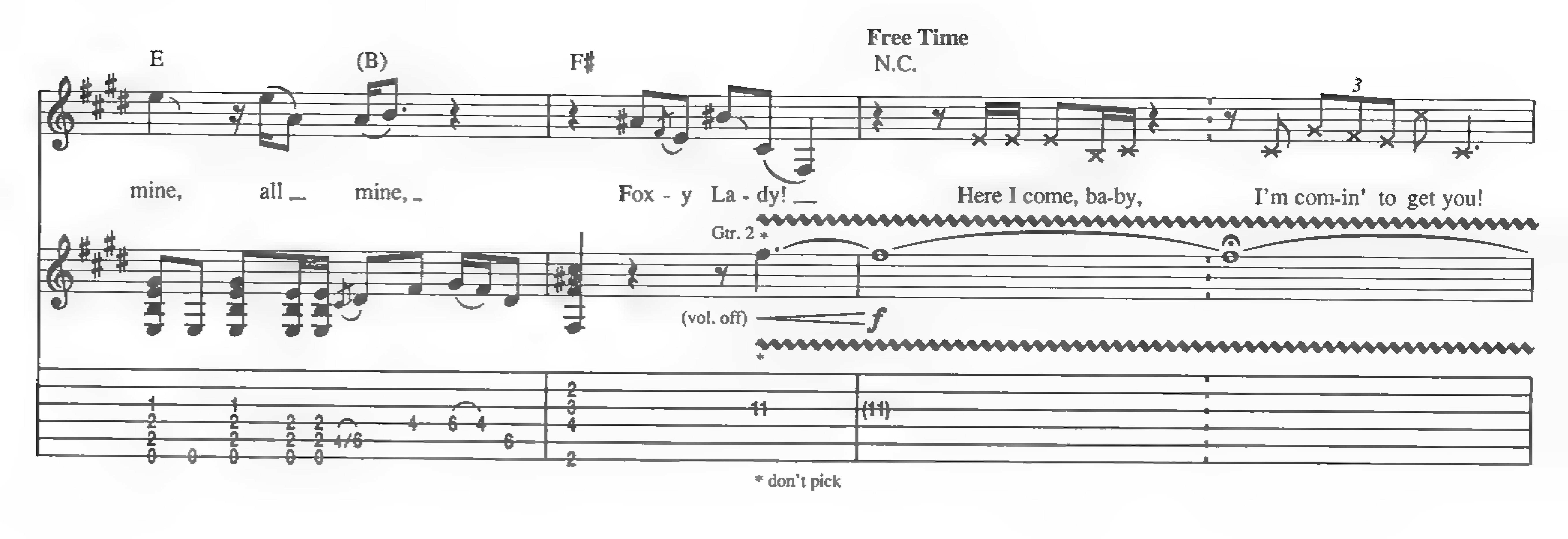
Ah, ba-by lis-ten now, I made up my mind, yeah! I'm tired of wast-in' all my

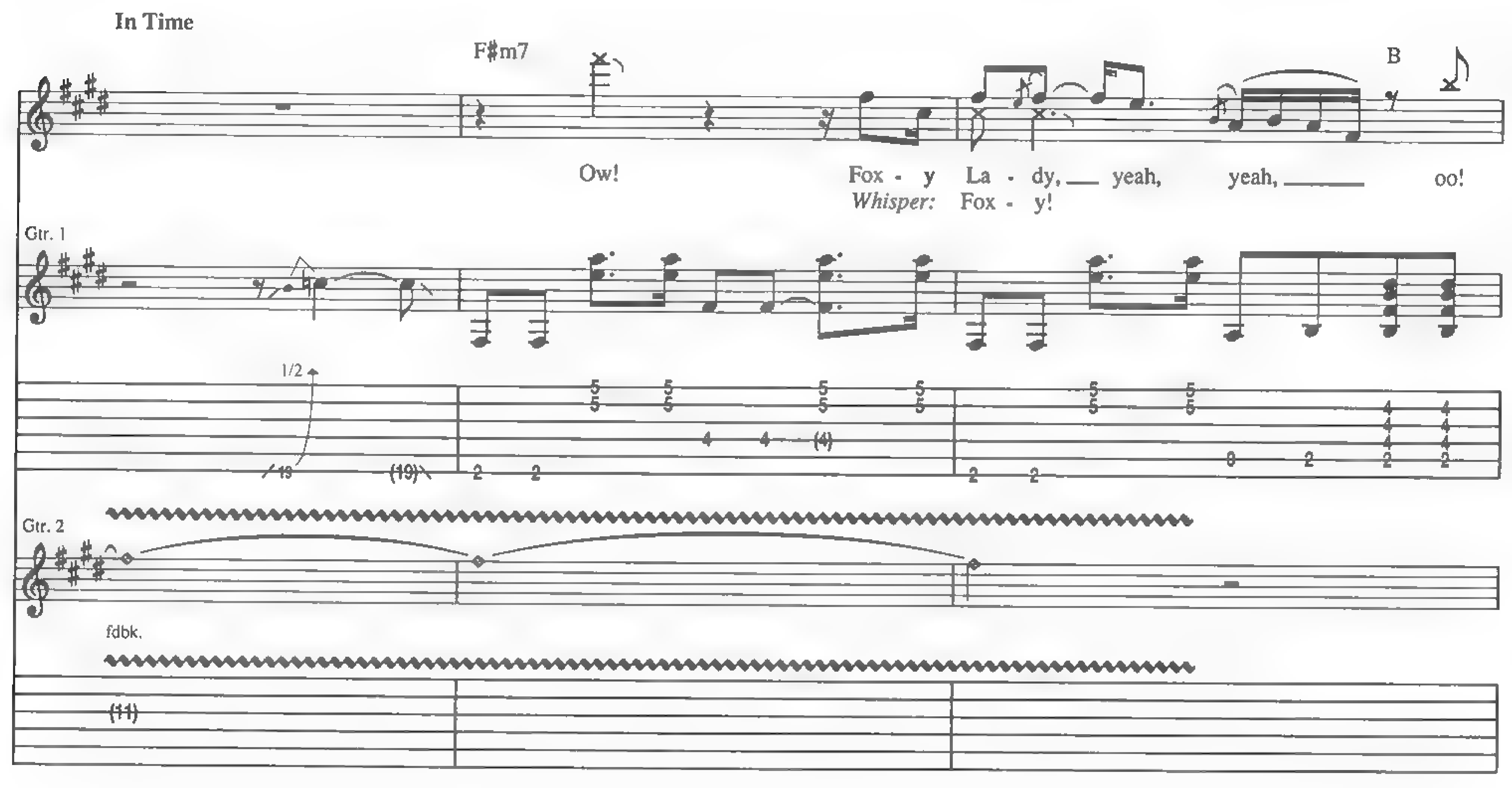
don't pick






N.C.
F#m7
N.C.
Fox - y
La - dy!
Fox - y,
Fox - y!
8va
full
F#m7
N.C.
Chorus
F#
Fox - y!
Yeah!
I'm gon-na take you home,
8va
loco
E
(B)
F#
E
(B)
F#
uh, huh!
I won't do you no harm,
no.
You got - ta be all


Free Time
E
(B)
F#
N.C.
mine, all mine,
Fox - y La - dy!
Here I come, ba-by,
I'm com-in' to get you!
Gtr. 2 *
(vol. off)
* don't pick


In Time
F#m7
B
Ow!
Fox - y La - dy, yeah, yeah, oo!
Whisper: Fox - y!
Gtr. 1
1/2
Gtr. 2
fdbk.


F#m7
N.C.
F#m7
B
You look so good!
Fox - y!
Fox - y!
(Inhale)
Oh, yeah!
Oo! Fox - y!
Fox - y!


F#m7
B
F#m7
(Inhale)
Yeah!
Get it babe!
Fox - y!
Fox - y!
You make me feel like uh,
feel like
say - in'
Fox - y!
Fox - y!
F#m7
Ah,
La - dy!
Fox - y!
Fox - y!
F#
La - dy!
full
mike stand slide (low stgs.)

HEY JOE

Words and Music by BILLY ROBERTS





D
A5
E
I said, where you go-in' with that gun in your hand._ Al - right.
C5
G(add9)
I'm go-in' down to shoot my old la - dy, _
(Oo.
)
PM
D
A(add9)
E
you know I caught her mess-in' 'round_ with an - oth - er man.


C
G
Yeah!
I'm go - in' down to shoot my old la - dy,
(Oo.
D
A
E
you know I caught her mess-in' 'round with an - oth - er man.
Huh!
And that ain't
lightly
2nd Verse
C
G
D
A
too cool.
Uh, hey Joe,
I heard you shot your
(Ah.


E
wom-an down, you shot her down, now.
)
C
G
D
Asus4
Uh, hey Joe,
I heard you shot your old
(Ah.
E
la - dy down, you shot her down in the ground.
Yeah!
)
1/2


C
G(add9)
D5
A
Yes I did, I shot her,
you know I caught her mess-in' 'round,
(Ah.
E
C
G
mess-in' 'round town.
)
Uh, yes I did, I shot her,
(Ah.
1/2
D
A
E
you know I caught my old la-dy mess-in' 'round
town.
And I gave her the
)


Guitar Solo
C
G(add9)
gun,
I
shot
her!
(Woo!
Gtr. 2 (Lead)
full
*H
*H = hammer-on from nowhere
Gtr. 1 (Rhy.)
P.M.
T
D
A
E
N.C.
(Ah!
)
(Hey
Joe!
Al - right!
1/2
1/4
E
E7
C
G(add9)
Shoot her one more time a - gain, ba - by!
)
(Oo.


Dsus4)
A
E(7)
Yeah!
)
(Hey
Joe!
8va
full
full
full
1/4
Ah,
dig it!
N.C.(C)
(G)
(Hey
Ah!
(D)
(A)
E
Ah!
Joe,
where you gon - na go?
)
Oo, al - right!


3rd Verse
C
G
D
A
Hey Joe, said now, uh, where you gon - na run
(Hey Joe, where you gon - na
Gtr 1
Gtr. 2
E(7)
to now, where you gon - na run to? Yeah.
go?)
C
G(add9)
D
A
Hey Joe, I said, where you gon - na run.
(Hey


E
N.C.
to now, where you, where you gon - na go?
Well, dig it!
Joe!)
full
C
G(add9)
D
A
I'm go-in' way down south,
way down to
(Hey
1/4
E
N.C.
E
Mex - i - co way!
Al - right!
Joe!)


N.C.(C)
(G)
(D)
(A)
I'm go-in' way down south, way down where I
(Hey Joe, where you gon-na
E
can be free! Ain't no one gon-na find me babe!
go?)
1/2
C
G(add9)
Dsus4
A
Ain't no hang-man gon-na, he ain't gon-na put a rope a-round
(Hey Joe, where you gon-na


E
N.C.(C)
(G)
me! You bet-ter be-lieve it right now! I got-ta go now! Hey, hey, hey Joe,
go?)
(Hey
let ring
full
(D)
(A)
E
you bet-ter run on down! Good-bye ev-'ry-bod-y. Ow!
Joe, where you gon-na go?)
full
N.C.(C)
(G)
(D)
(A)
(E)
Fade
Hey, hey Joe, what'd I say, run on down!
(Hey Joe, where you gon-na go?)

I DON'T LIVE TODAY

Words and Music by JIMI HENDRIX



* don't pick, allow note to feedback ** use volume control for volume swells *** this fdbk. pitch occasionally seems to sound an octave higher due to the nature of the gtr. tone


(B5)
just can't say.
But I know for sure,
(F♯5)
I don't
w/ bar
1/4
mp
fdbk.
mf
p
mf
mp
mf
p
mp
pitch: B
(B5)
live to - day.
2nd Verse
N.C.(B5)
No sun com-in' through my win - dows,
8va
fdbk.
pitch: F♯
f
mp
f
mp
f
w/bar
feel like I'm liv-in' at the bot-tom of a grave.
No
w/ bar
fdbk.
fdbk.



(A5)
sun com-in' through my win - dows,
(B5)
feel like I'm liv-in' at the bot-tom of a grave.
8va
w/ bar
fdbk.
pitch: F♯
(F♯5)
I wish you'd hur-ry up and ex - e-cute me
so I can
mp
mf
pitch: B
B5
be on my mis-'ra-ble way.
Chorus
Bm7
Well, I don't live to - day,
f
full

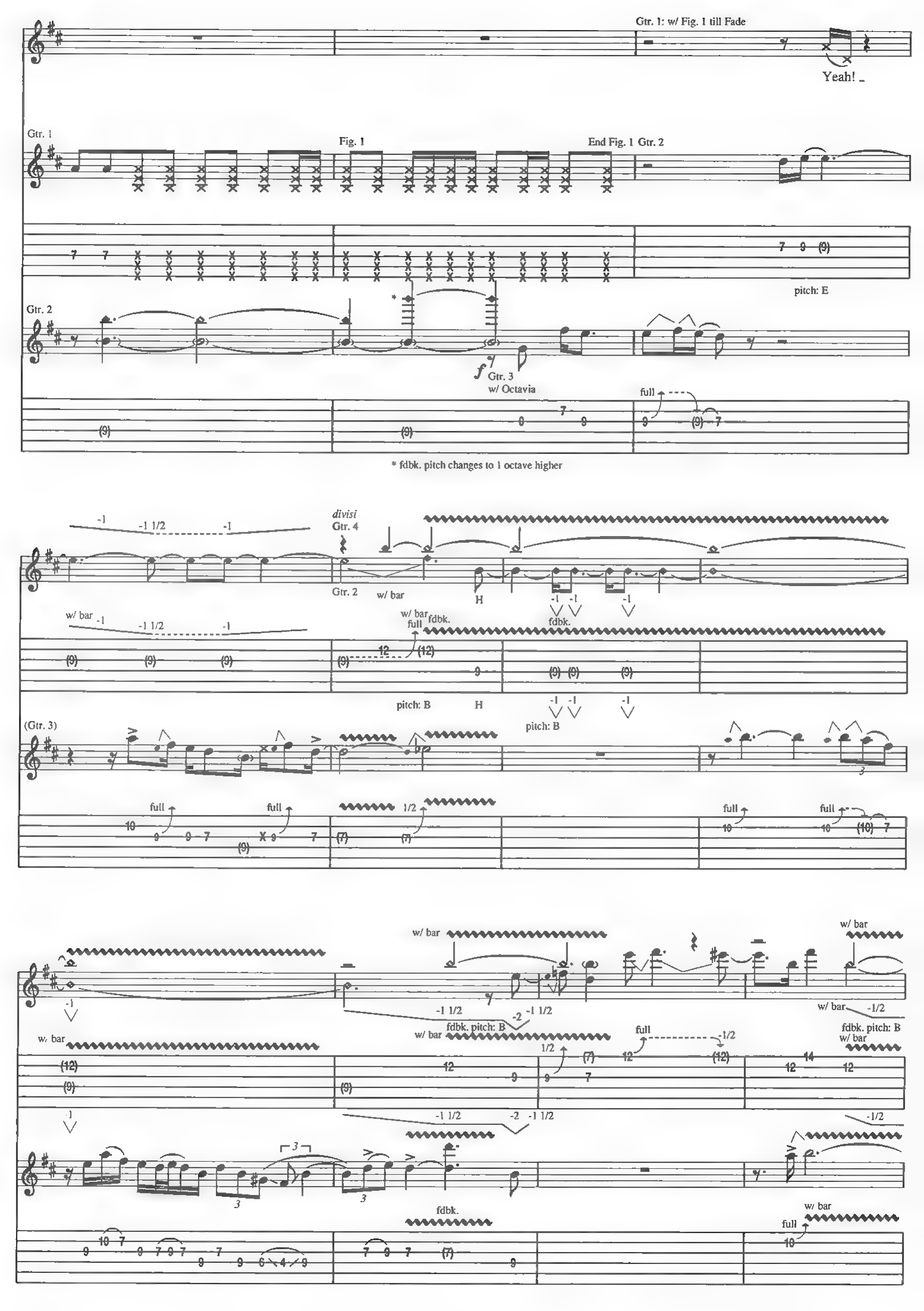

may - be to - mor - row,
I just can't say, but, uh,
I don't
full
hold bend
live to - day.
It's such a shame
to waste your time a-way like this.
15ma
A.H.
-1/2
w/ bar -1/2
Guitar Solo
N.C.
ff
w/ Octavia
w/ bar
w/ Fuzzface dist. pedal


fdbk.
w/ bar
pitch A
w/ bar
w/ bar
Spoken: Ex - is - tence.
let ring



Chorus
N.C.
Well, uh, I don't
w/ bar
full
live to-day.
May-be to-mor-row, I just can't tell you ba-by, but, uh,
oh, I don't
live to-day.
It's such a shame to


Gtr. 2 tacet
spend _ the time...
a - way like this...
ex - ist - ing...
w/ bar
*Flick toggle switch between bridge & middle pickups at specified rhythm
(B = Bridge; M = Middle; N = Neck)
P.M.
Gtr. 1
poco rit.
In Time ♩ = 132
N.C.
Yeah!
Ow!
Yeah!
sim.
Oh _ no!
Backup: (Ow!)
Gtr. 1
Gtr. 2



Gtr. 1: w/ Fig. 1 till Fade
Yeah!
Gtr. 1
Fig. 1
End Fig. 1
Gtr. 2
pitch: E
Gtr. 3
w/ Octavia
* fdbk. pitch changes to 1 octave higher
divisi
Gtr. 4
w/ bar
fdbk.
pitch: B
(Gtr. 3)
fdbk. pitch: B



* During this section on the original recording, whenever the vocal enters, the other tracks (gtr., bass, and drums) are brought down in the mix; after each vocal line the other tracks are brought up to their original level.

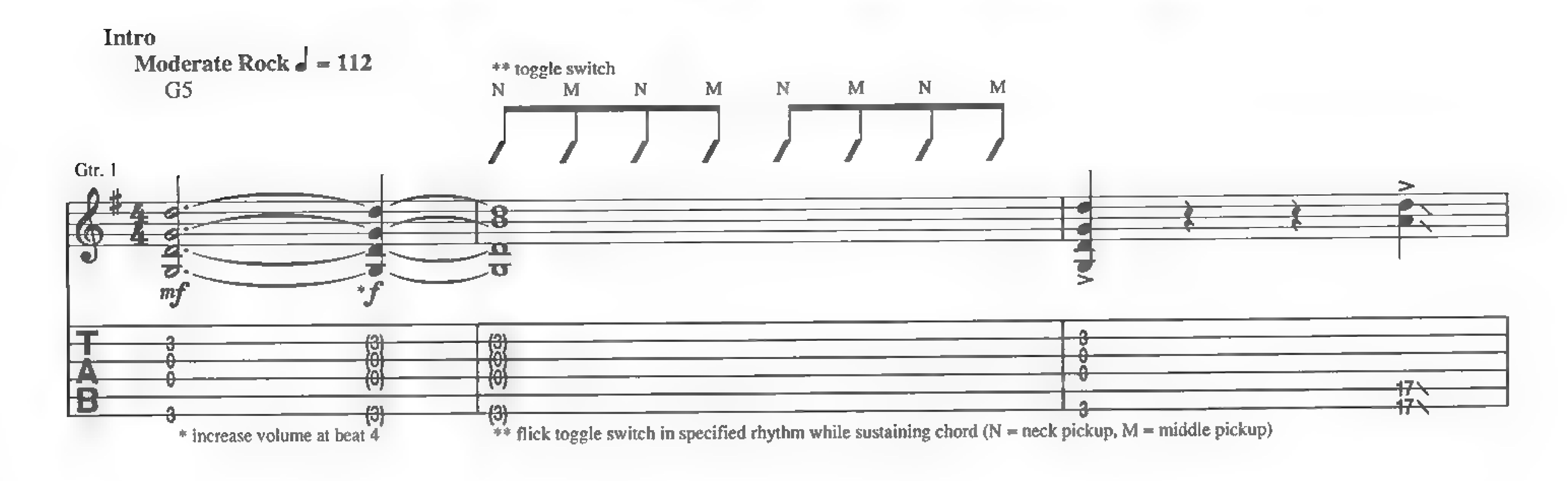


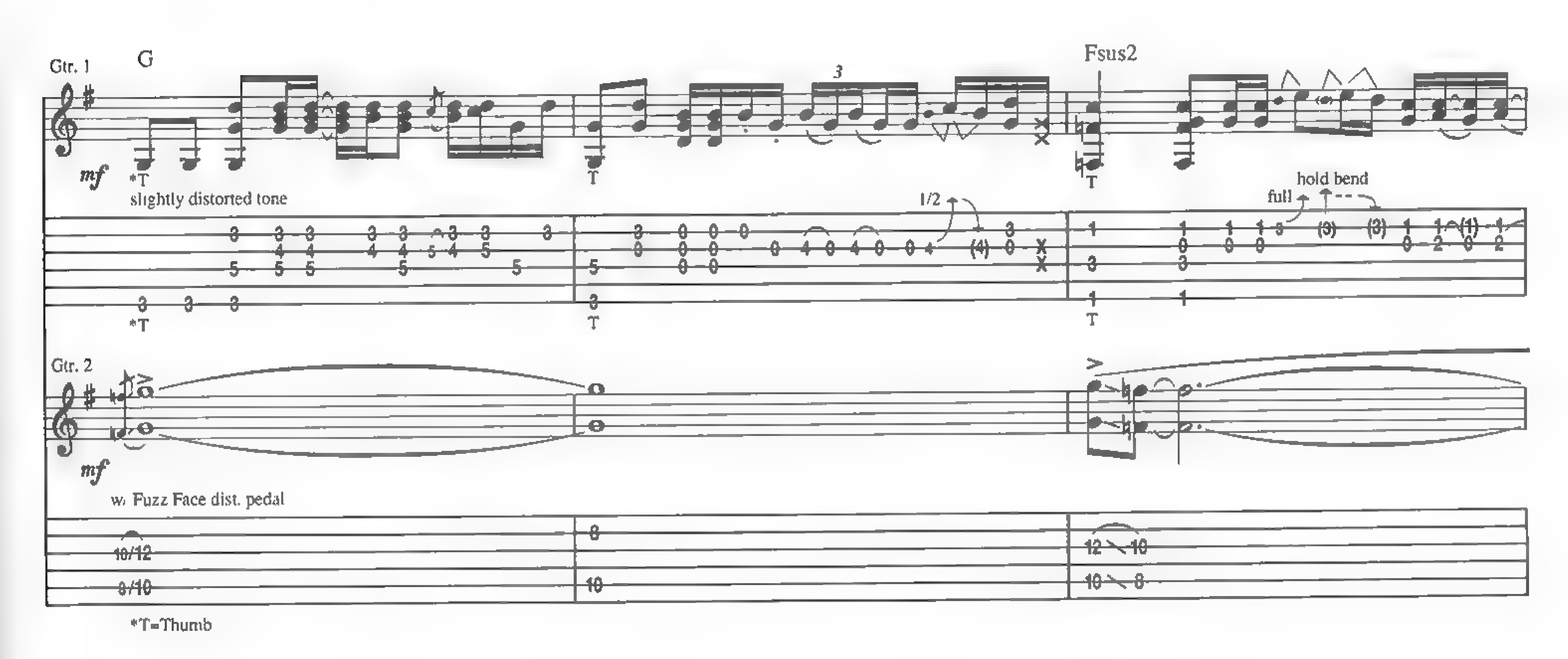
(8va)
Harm
fdbk.
w/ bar
1 1/2
Harm. fdbk. pitch: E
w/ bar -2 1/2
grad. bend
Gtr. 2 tacet
(Cough) Uh, hmm. (Laugh) Uh, hmm. (Sniff)
Gtr. 4
8va
w/ bar -1 1/2
pitches: D G#
pitch: E
* flick toggle switch
Down, man.
*p < f p < f p < f
divisi
Gtr. 2
A.H.
pitch: B
pitch: F#
* This dynamic occurs naturally as fdbk. pitch fades & reappears (Gtr. 2 only)

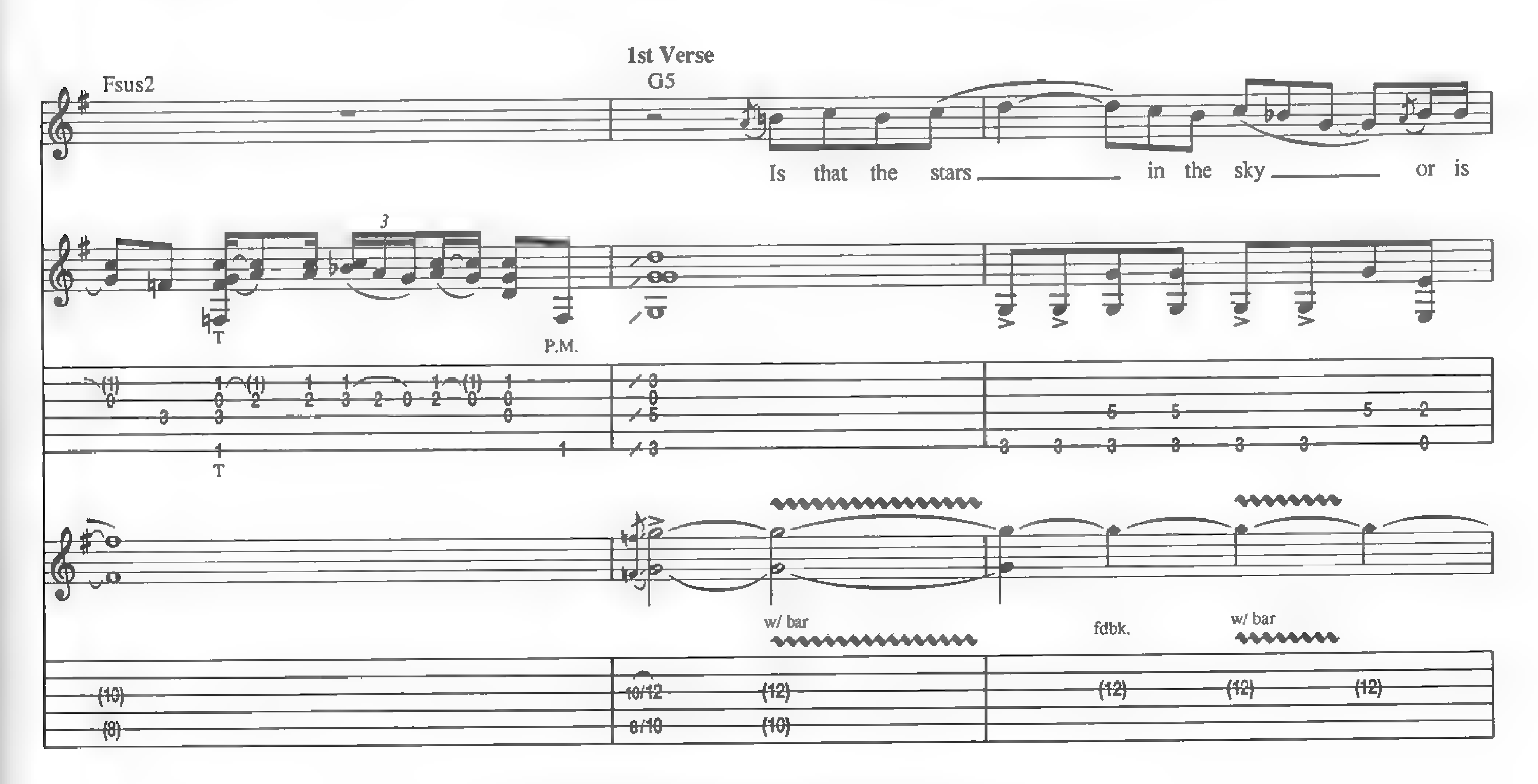

Gtr. 2 sounds distorted "white noise" while flicking toggle switch)
...you ex - pe - ri - enced? (Hand clap) Get
ex - pe - ri - enced. (Hand clap) Get ex - pe - ri - enced. Uh! Get
fdbk.
fdbk. pitch: B
pitch: F♯
w/ bar
Harm.
w/ bar -1
* This dynamic occurs as in previous fdbk. pitch with similar notation
ex - pe - ri - enced! Uh! Get ex - pe - ri - enced! (Hand clap) Are you ex - pe - ri - enced?
(Hand clap)
Backups: (You ex - pe - ri - enced?) (Hand clap) (Are you ex - pe - ri - enced?)
Fade
semi-harm.
* Depress & vib. bar simultaneously, then return to orig. pitch.
dive w/ bar
pitch: B

LOVE OR CONFUSION

Words and Music by JIMI HENDRIX





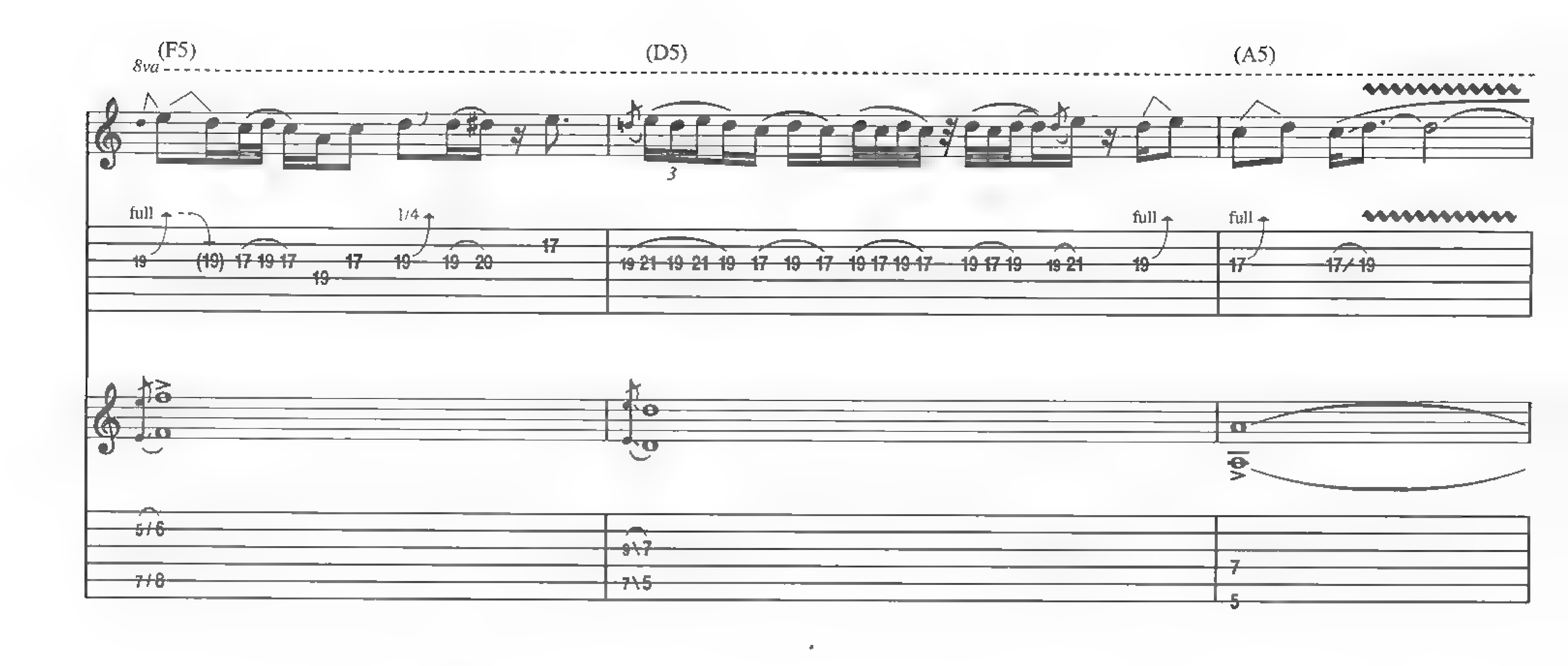


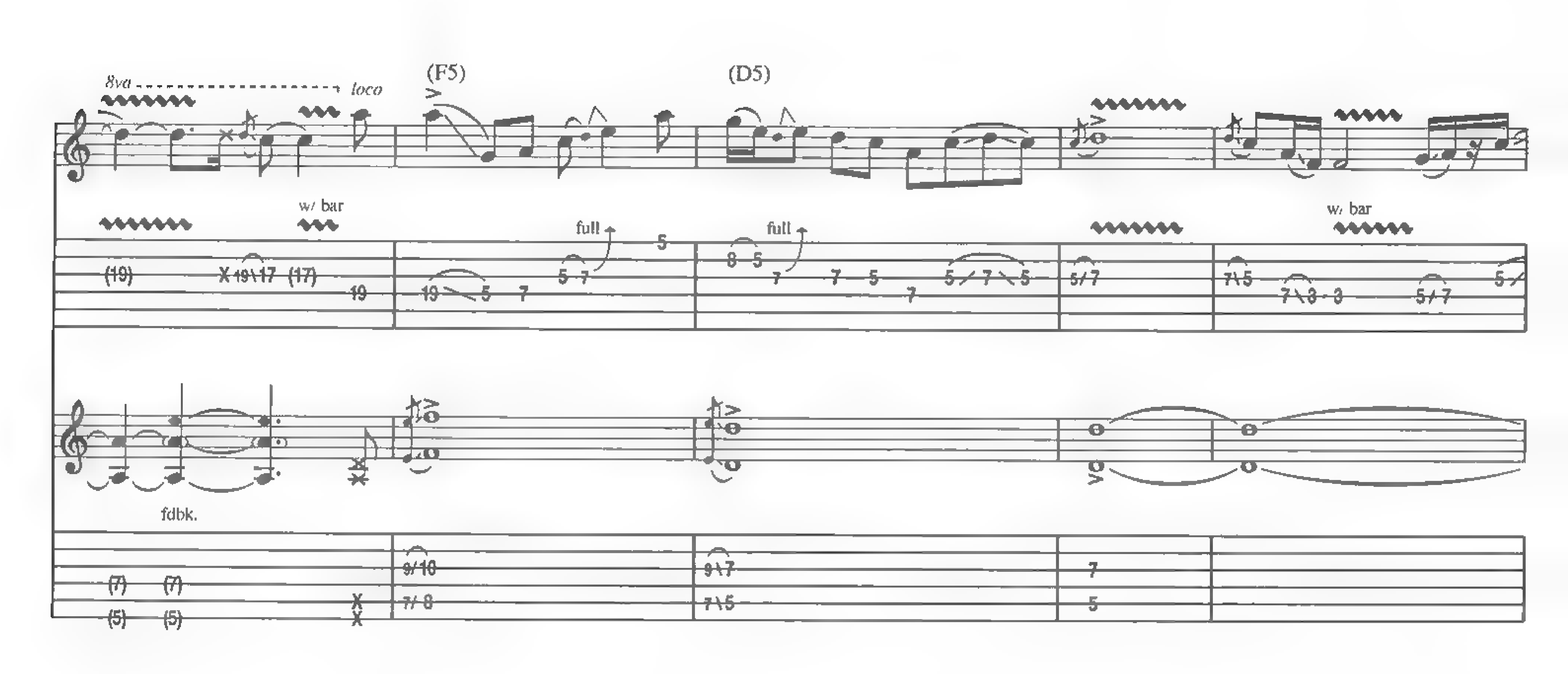

F5/G
G5
it rain fall-in' down?
Would it burn me if I
let ring
w/ bar
full
Fsus2/G
touched the sun, uh, yeah, so big, so round?
let ring
grad. descent
G
N.C.
G5
Would I be truth - ful, yeah, in, uh, in choos-in' you as the one
8va
full

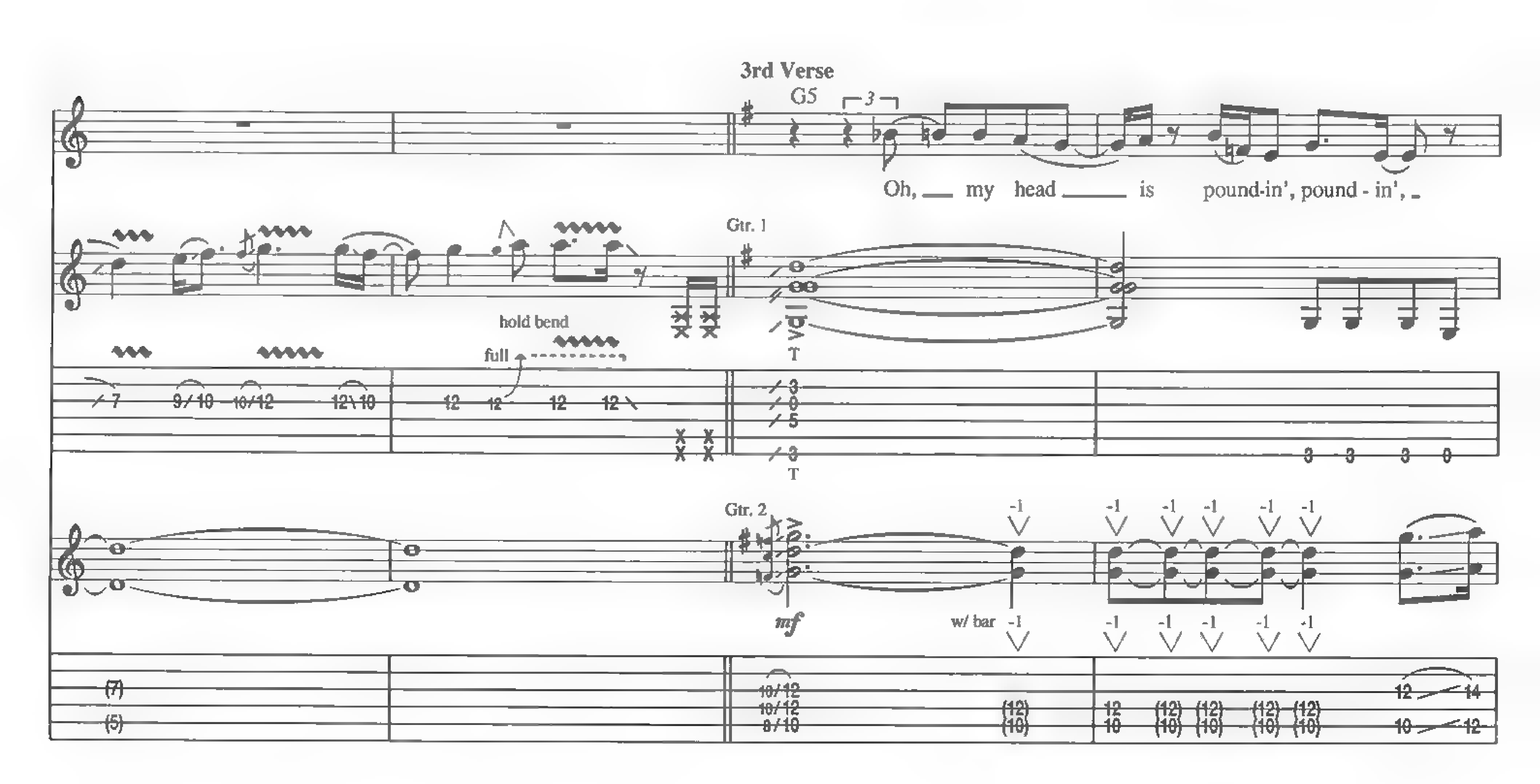

G
N.C.
G5
N.C.
for me?
Is this love, ba - by, or is it, uh,
8va
w/ bar
full
2nd Verse
huh, just, uh, con - fu - sion?
Oh, my
pick
-4 1/2
grad. release
mp
mf
* depress bar before striking note
Fsus2/G
mind is so messed up, uh, go - in' 'round and 'round.
fdbk. w. bar
fdbk. w/ bar


G5
Fsus2/G
Must there be all these col - ors, uh, with-out names?
let ring
fdbk.
G5
N.C.
G
N.C.
With-out sound, ba - by? My heart burns with feel - ing, but uh,
dive w/ bar
8va
w/ bar
hold bend
full
G
N.C.
G
N.C.
G
N.C.
wo, but my mind, it's cold and reel-in'. Is this love,
8va
w/ bar
full
hold bend w/ bar
let ring


G
N.C.
ba - by, or, huh, uh, or is it con - fu - sion?
* inhale
** depress bar before striking note
Guitar Solo
N.C.(A5)
Gtr. 2
(F5)
muted harm
w/ bar
Gtr. 1
(D5)
(A5)
8va


(F5)
(D5)
(A5)
8va
full
1/4


8va
loco
(F5)
(D5)
w/ bar
full
fdbk.


3rd Verse
G5
Oh, my head is pound-in', pound - in',
Gtr. 1
hold bend
full
Gtr. 2
mf
w/ bar



Fsus2/G
go - in' 'round and 'round and 'round and 'round.
G5
Must there al -
w/ bar
* Depress bar before striking notes
fdbk.
Fsus2/G
- ways be these col-ors, uh, with-out names, with-out sound?
grad. release
*pull bar up
G5
N.C.
G5
N.C.
G
N.C.
My heart burns with feel - in', oh, but my mind
w/ bar
full
8va
grad. bend
full
w/ bar


G N.C. G N.C. G5 N.C.
is cold and reel - in', uh. Is this love, ba - by, or is it, uh,
8va
full
1/2
G5 Fsus2/G
huh, just, uh, con - fu - sion? Oh, you tell me, ba - by, is this, uh,
grad. bend
full
G5 F5 G5
uh, love or con - fu - sion?
-3 1/2
trem bar 3 1/2
(8va)
fdbk.
ddbk. pitch: F


Fsus2/G
N.C.
G5
Ma-ma, we must get to-geth - er and, uh, find out...
full
w/ bar dive and return
Fsus2
...ex - act - ly what we're tryin to do.
let ring
8va
w/ bar
Fade
G5
N.C.
(Tongue Click)
Whispered: Love or con-fu - sion...
con-fu - sion...
poco rit.
dim.
fdbk.

MANIC DEPRESSION

Words and Music by JIMI HENDRIX




(G)
(A)
(G)
fin - gers.
Man - ic De - pres - sion is a catch - in' my
Drum Fill
(A7)
soul.
Yeah.
let ring
2nd Verse
(A)
(G)
(A)
Wom - an so wear - y, the sweet cause in vain.
full
(G)
straight 8ths
You make love, you break love, it's a
(A)
all the same when it's, when it's o - ver.
1/2
steady gliss.



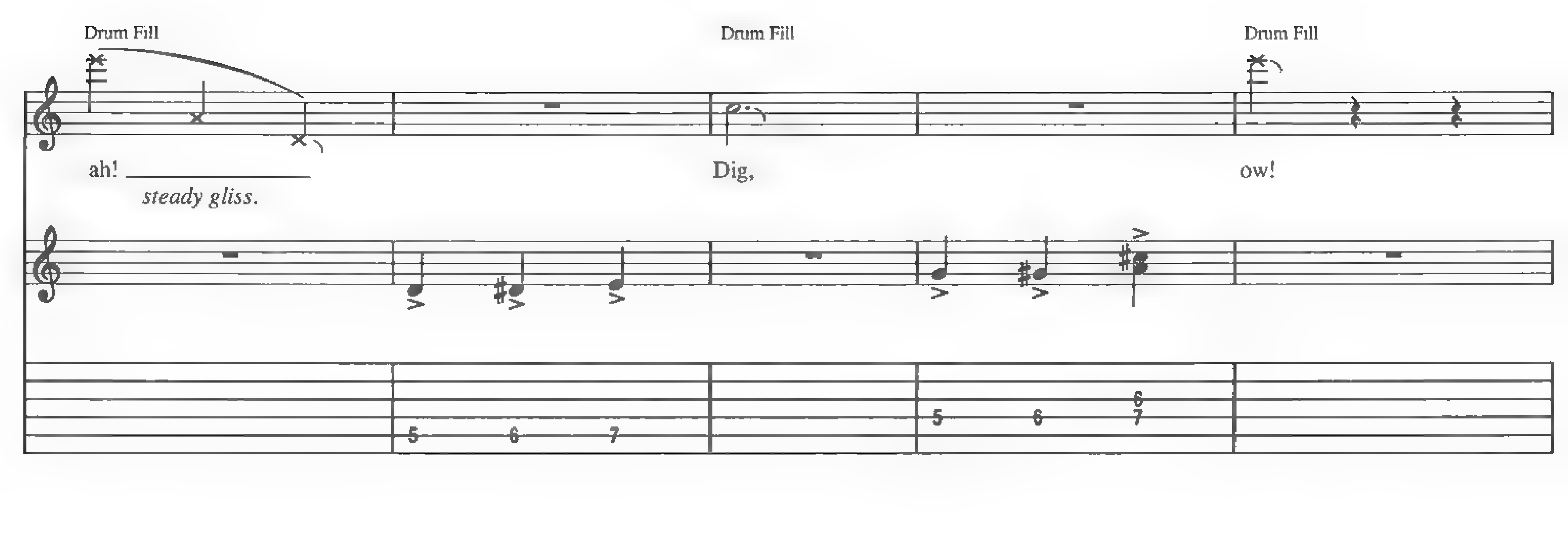
* C note (3rd stg., 17 fr.) is bent with 3rd finger, which also catches G (4th stg., 17 fr.) under it bending it approx. 1/2 step. This pitch is sounded by "feeding-back" and is not picked.
** D note (5th stg., 17 fr.) is also caught w/ 3rd finger (G, D and A stgs. are all fretted with 3rd fin.) As the bend on the G stg. is released, the D stg. is bent approx. 1/2 step.

Guitar Solo

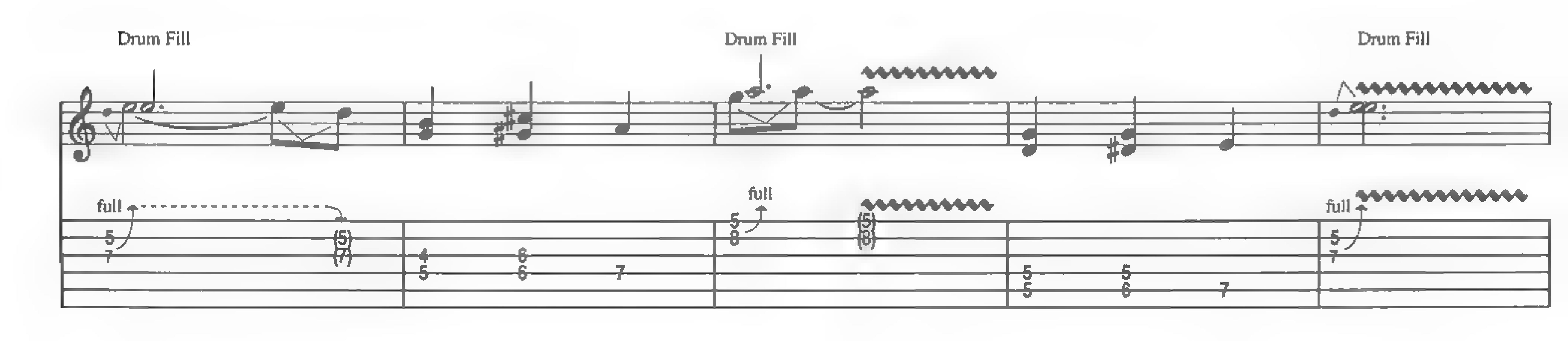


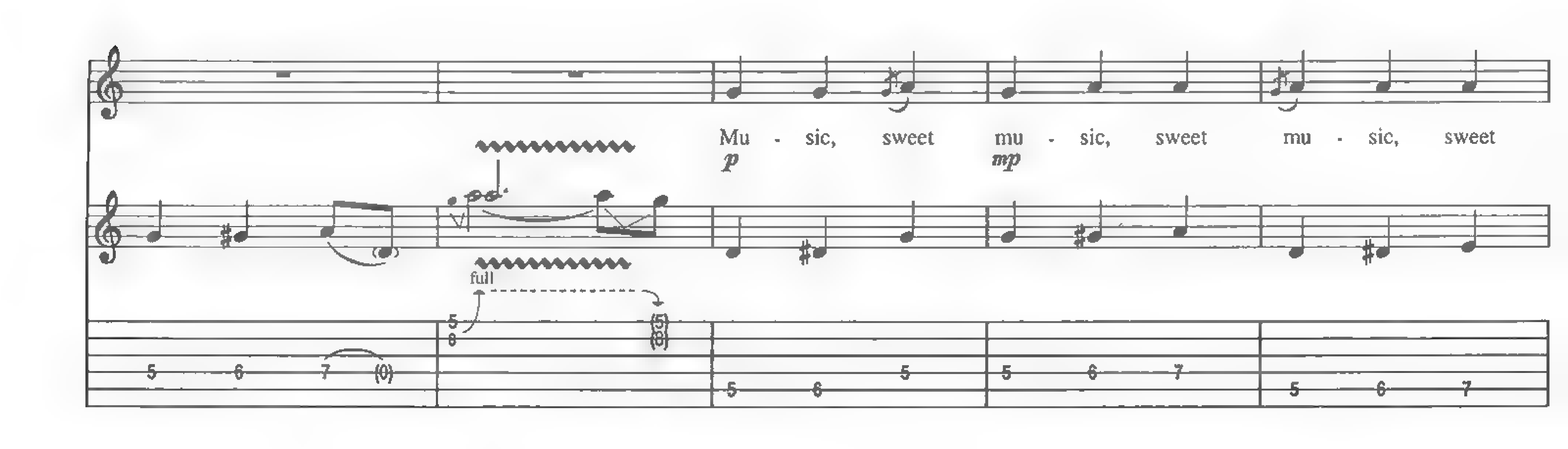
N.C.
let ring
grad. bend
full
rake
8va
steady gliss.
semi-harm.
pitch: E
1/2
straight 8ths
Cry on, gui - tar.
fdbk.
1 1/2
Well, I
Fdbk.
Fdbk. pitch: C

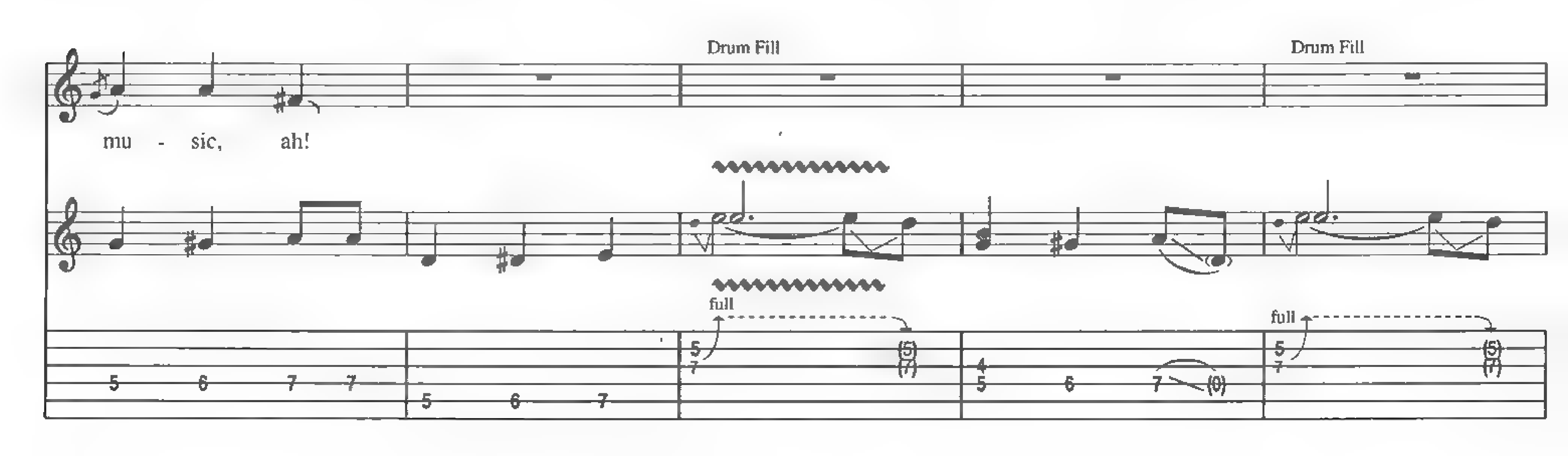

3rd Verse
N.C.(A)
(G)
(A)
think I'll go turn my - self off and uh, uh,huh! go on down. Huh!
mf
full
hold bend
All the way down. Real - ly ain't no use in me hang - in' a -
round in, uh, huh! Your kind-o' scene. Mu - sic, sweet
(E)
(D)
(C)
mu - sic, I wish I could ca - ress and - a kiss, kiss.
Drum Fill
Man - ic De - pres - sion is a frus - trat - in' mess! Oo,

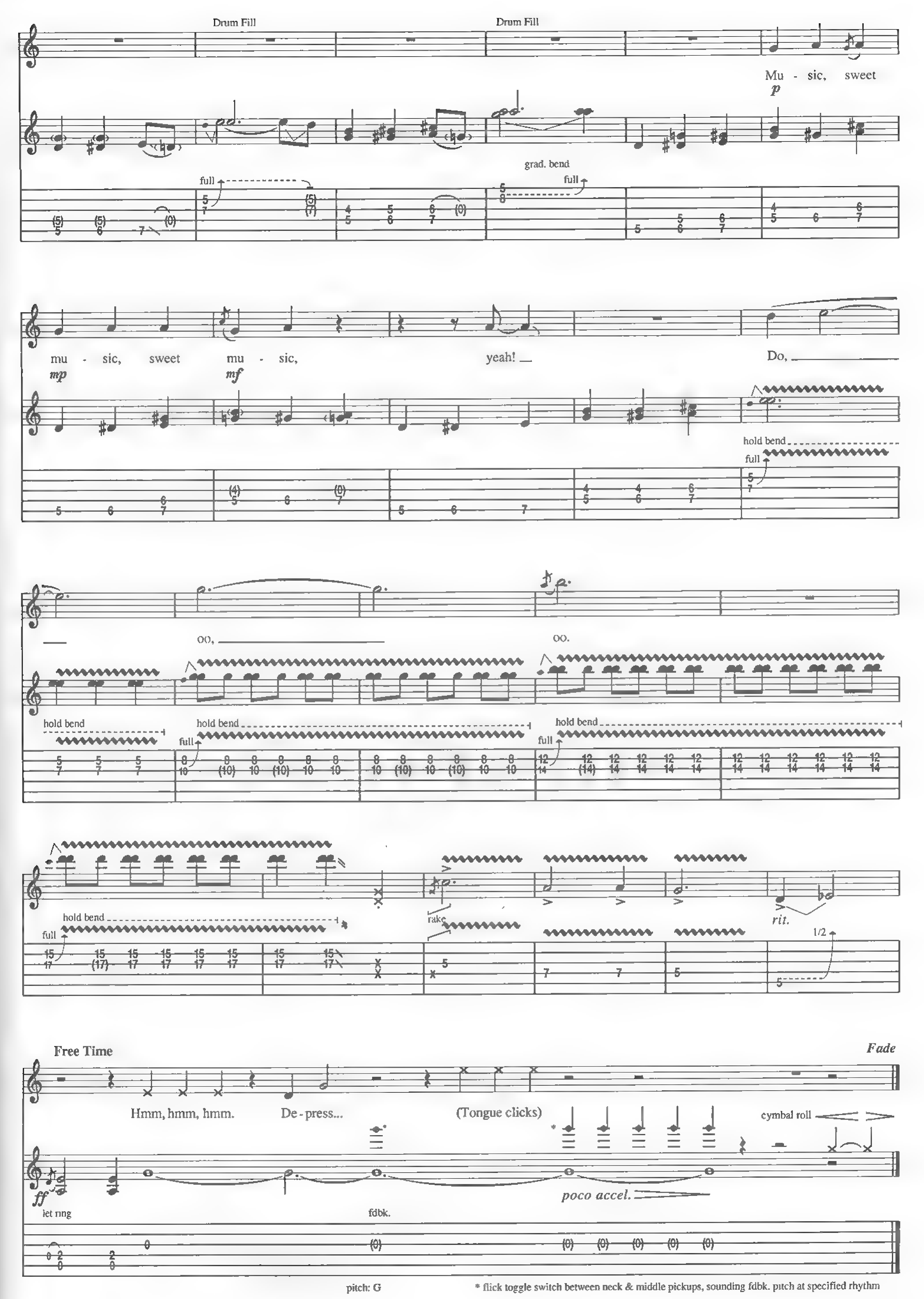

Drum Fill
Drum Fill
Drum Fill
ah!
steady gliss.
Dig,
ow!




Drum Fill
Drum Fill
Drum Fill
full
full
full

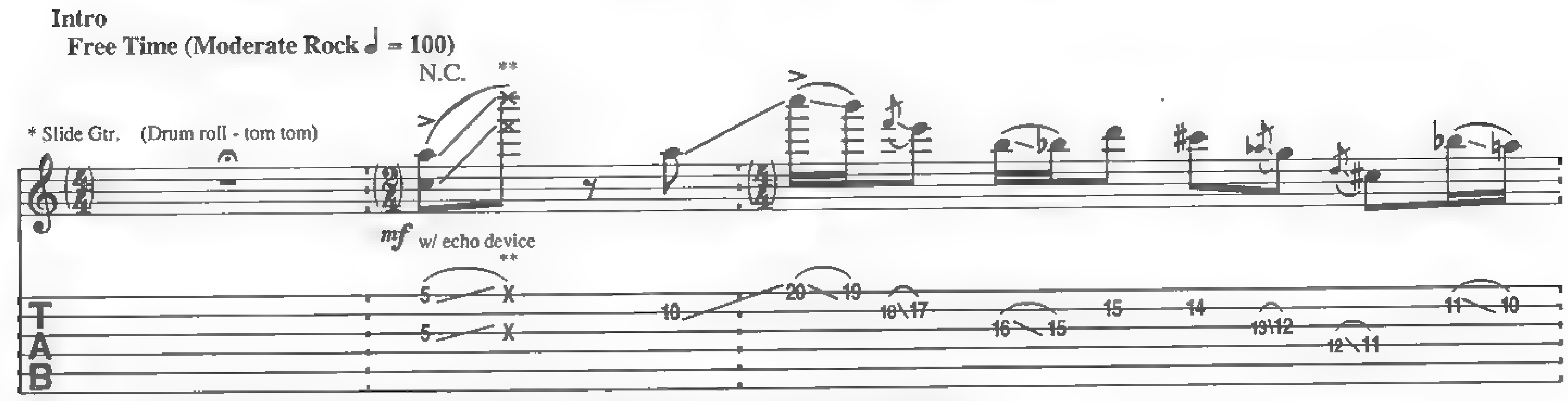

Mu - sic, sweet mu - sic, sweet mu - sic, sweet
p
mp
full

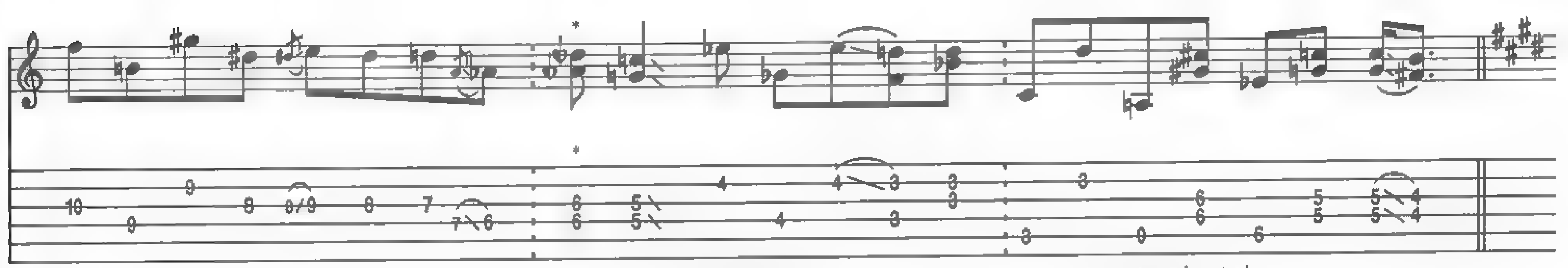

Drum Fill
Drum Fill
mu - sic, ah!
full
full


Drum Fill
Drum Fill
Mu - sic, sweet
mu - sic, sweet mu - sic, yeah!
Do,
oo,
oo.
grad. bend
full
hold bend
rake
rit.
1/2
Free Time
Fade
Hmm, hmm, hmm. De - press... (Tongue clicks)
cymbal roll
poco accel.
let ring
fdbk.
pitch: G
* flick toggle switch between neck & middle pickups, sounding fdbk. pitch at specified rhythm

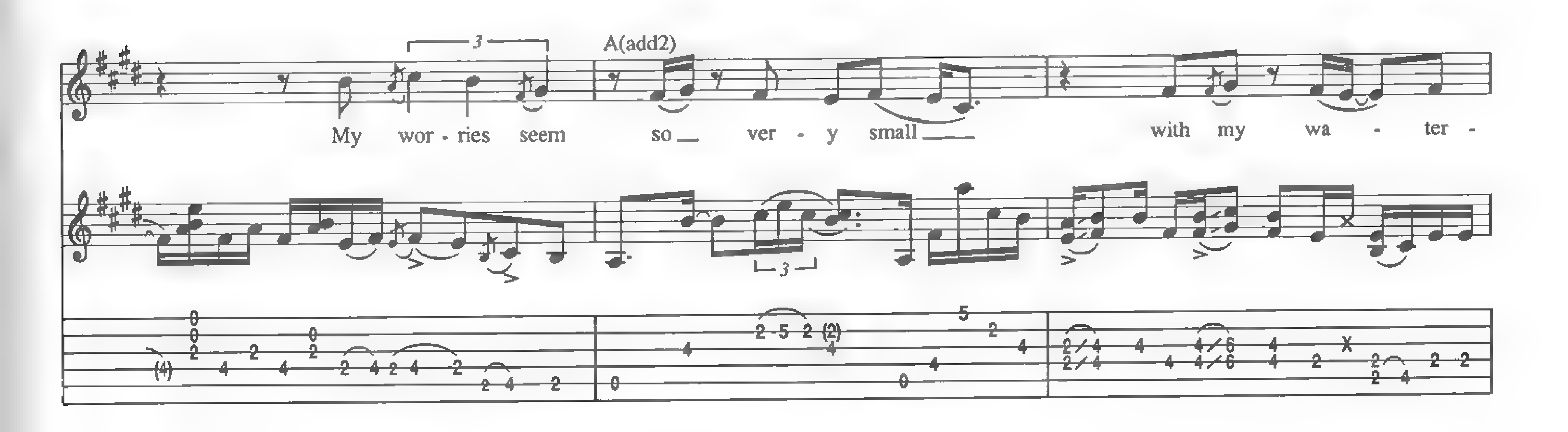
MAY THIS BE LOVE

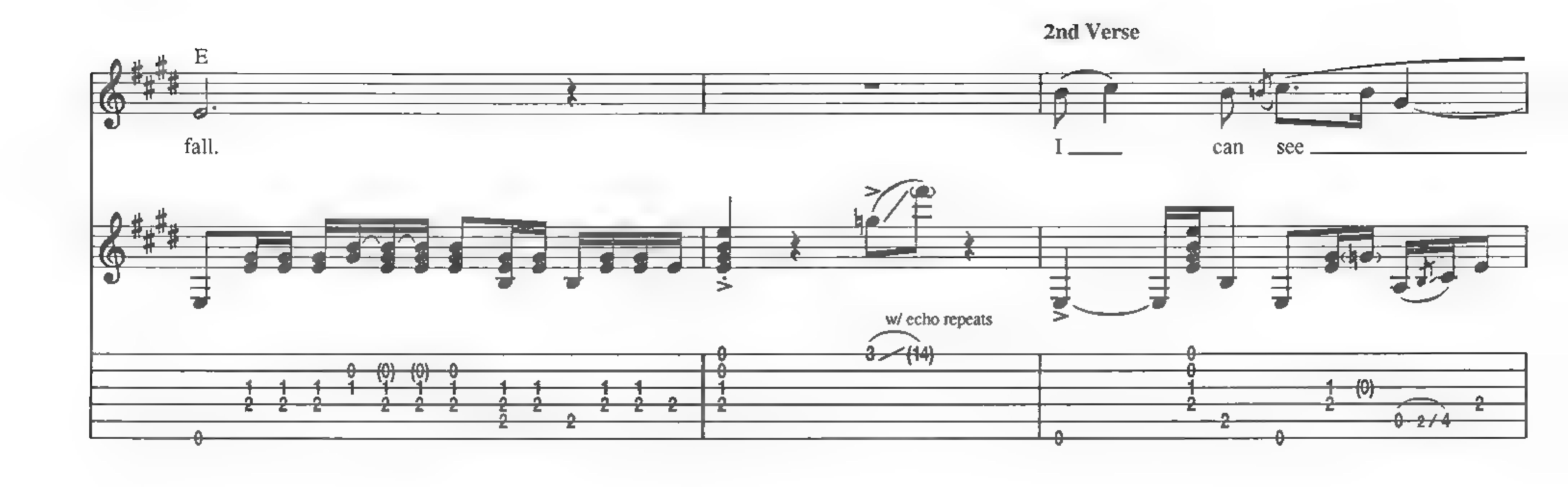
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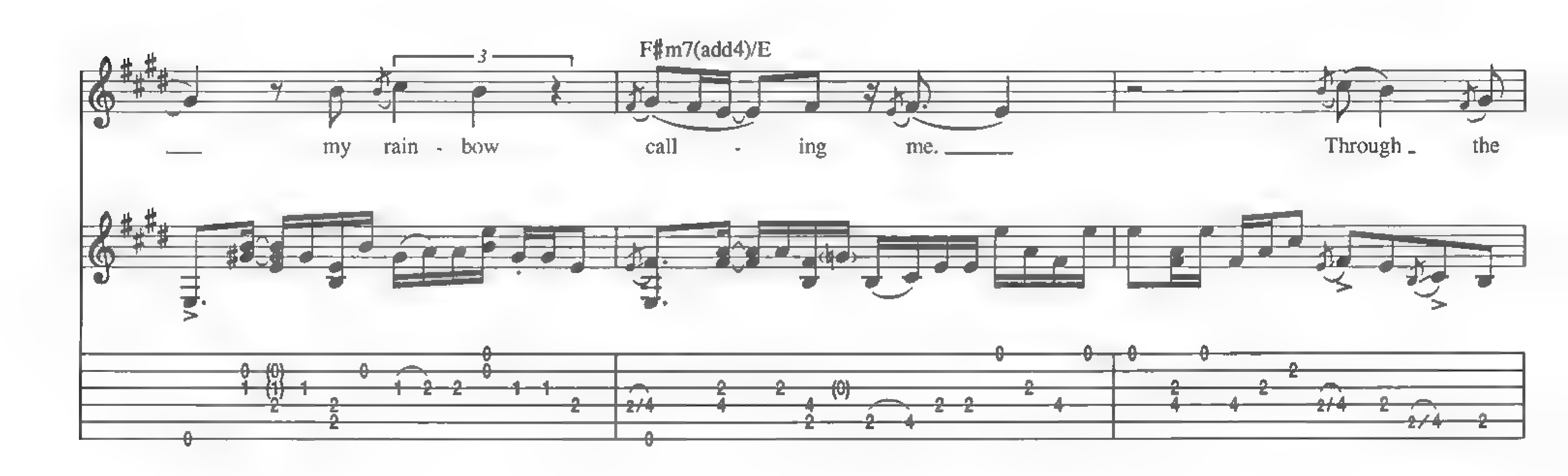




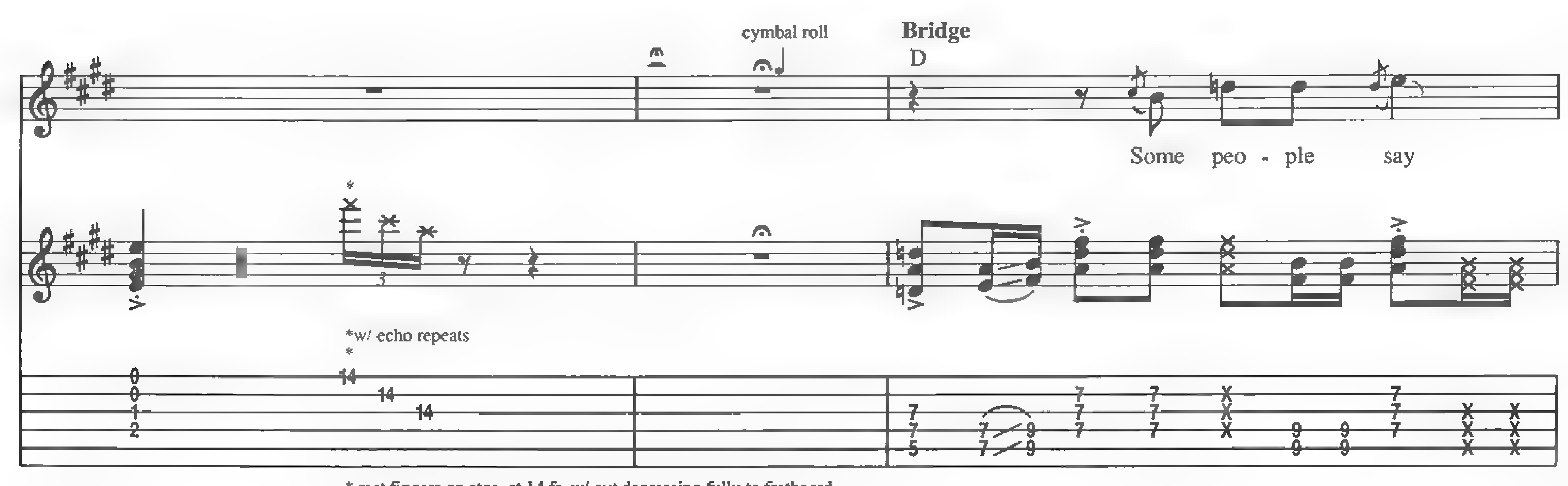








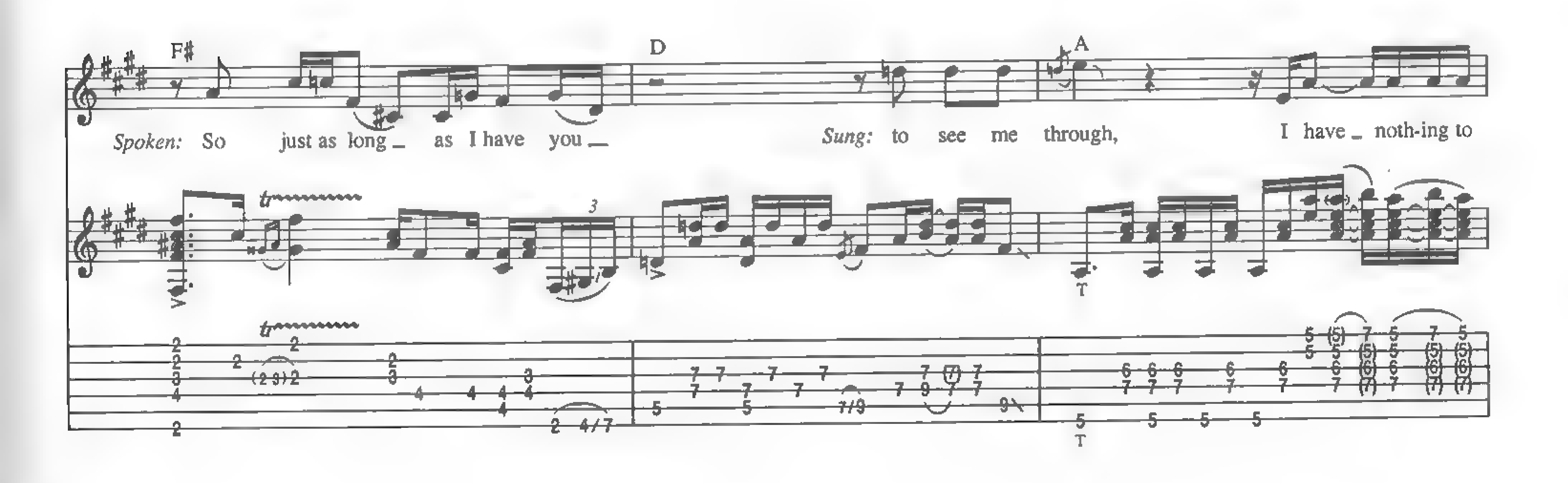




* rest fingers on stgs. at 14 fr. w/ out depressing fully to fretboard


A
G# A A# B
E5
day - dream-ing's for all the, huh!
la - zy mind - ed fools
with noth-in' else
* Thumb * T
T


D
A
A(add9) G# G
to do.
So let them laugh,
laugh at me.
T


F#
D
A
Spoken: So just as long as I have you
Sung: to see me through,
I have noth-ing to
T


B
lose,
'long as I have you.
w echo repeats
T

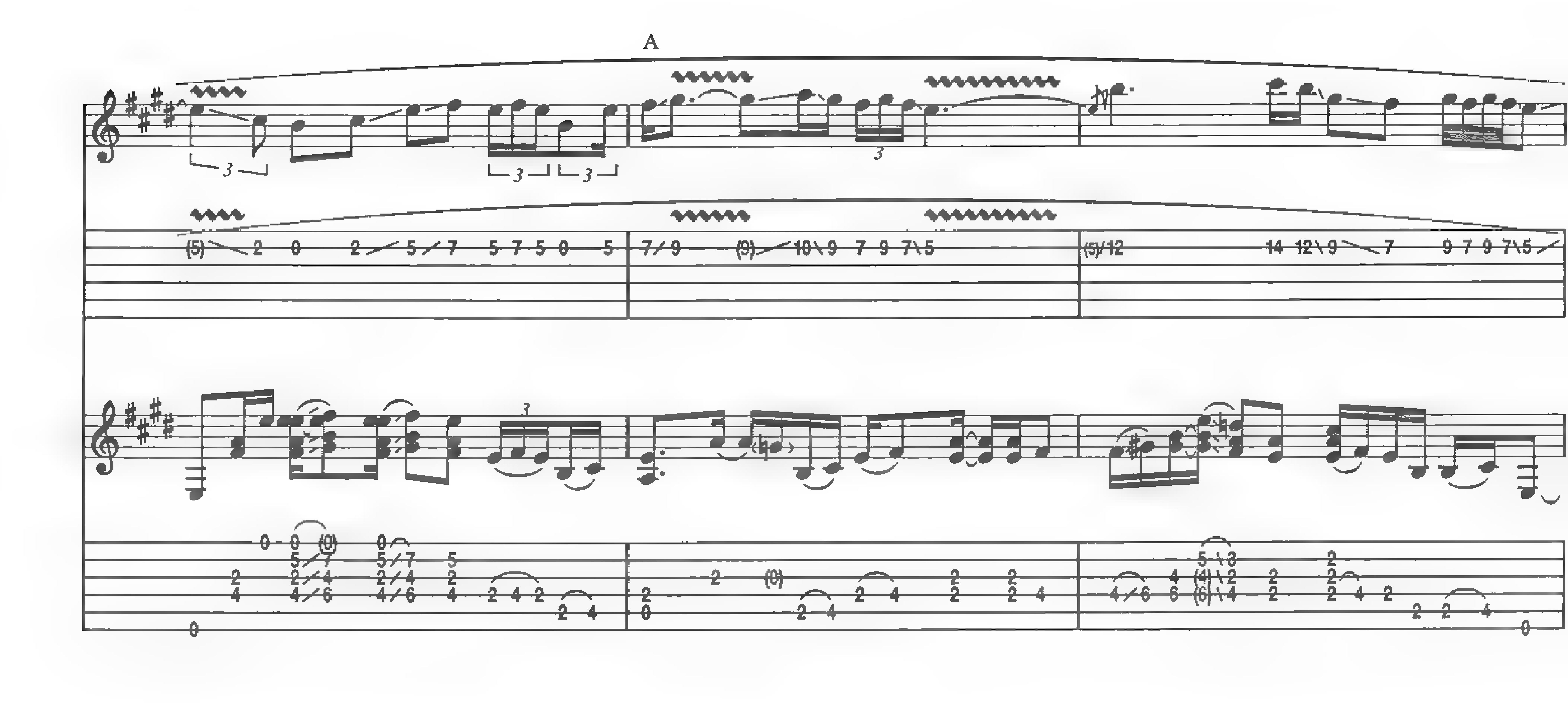

3rd Verse
E(add9)
Wa - ter - fall, don't ev - er change

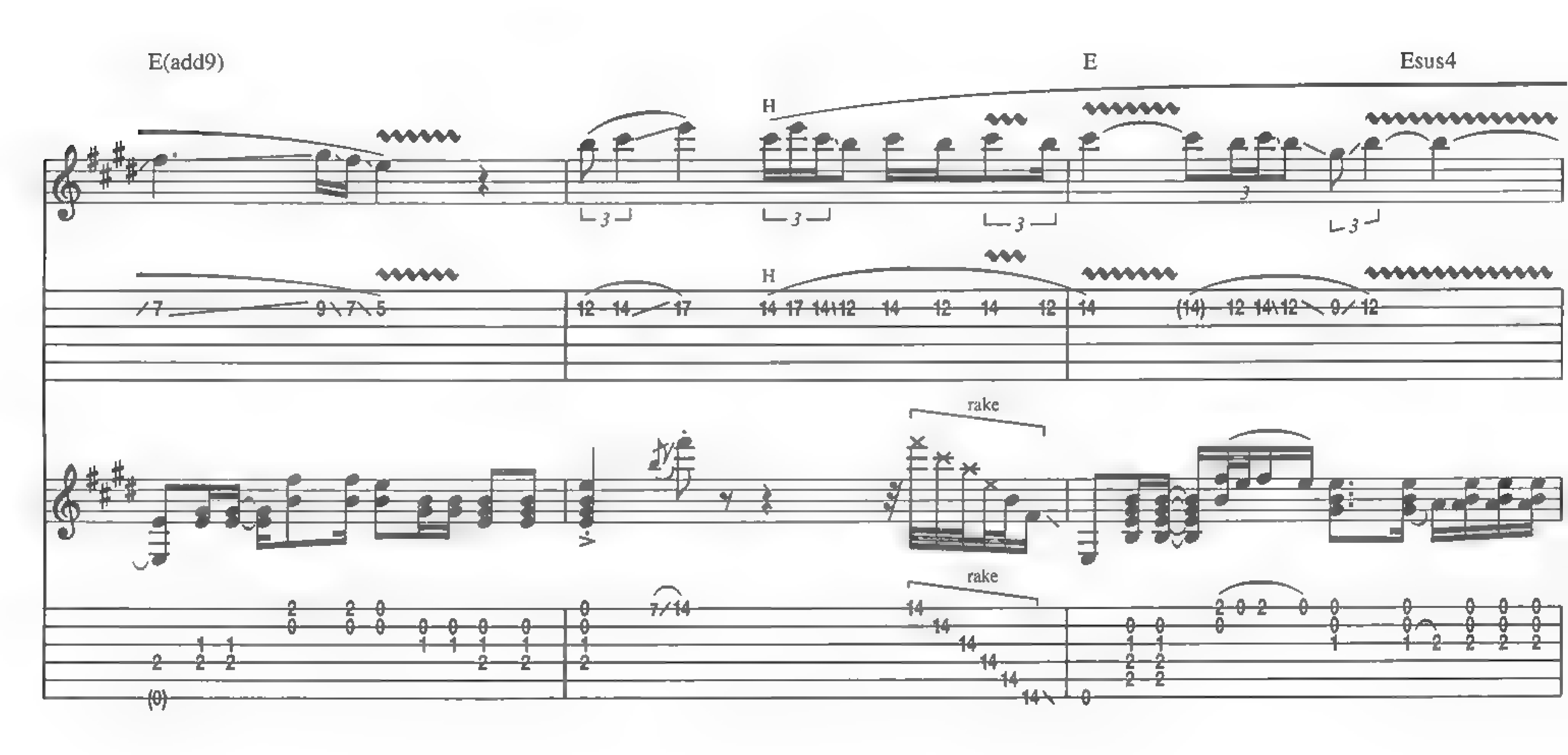

F#m7(add4)/E
your ways. Fall with me

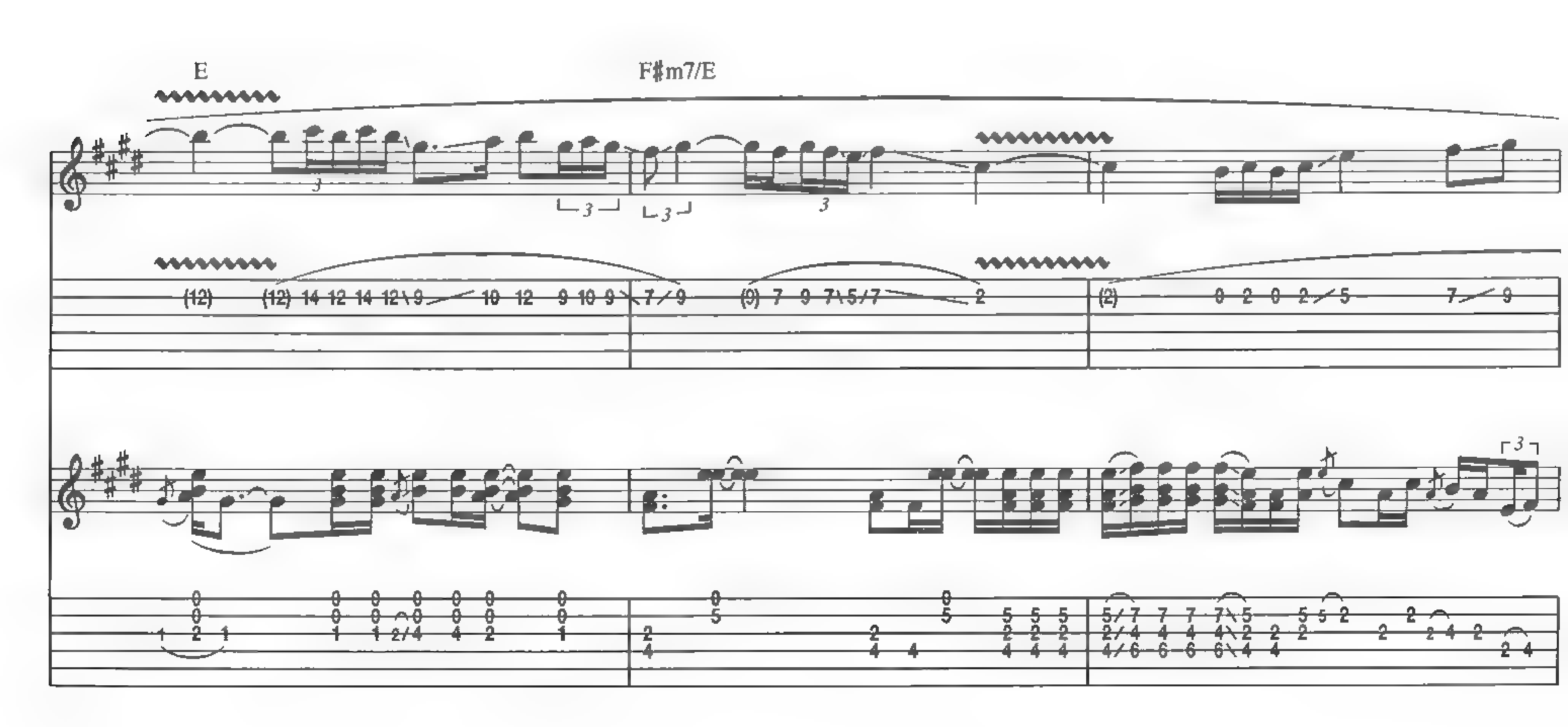

A(add2)
E Esus4 E
for a mil - lion days, oh, my wa - ter - fall.


Gtr. 2 (Lead)
Guitar Solo
E
mf
Gtr. 1
w/ echo repeats


F#m7(add4)/E
A(add2)
*H
*H = hammer-on from nowhere
E
Esus4
E
H


A


E(add9)
H
E
Esus4
H
rake
rake


E
F#m7/E


A(add2)
E
don't pick
N.C.
H
w/ echo repeats
*steady gliss.
P.M.
* steadily slide down 6th & 5th stgs. while strumming in specified rhythm
** pitches approximate
rake
mp
fdbk.
8va
pitch: A
pitch: B

PURPLE HAZE

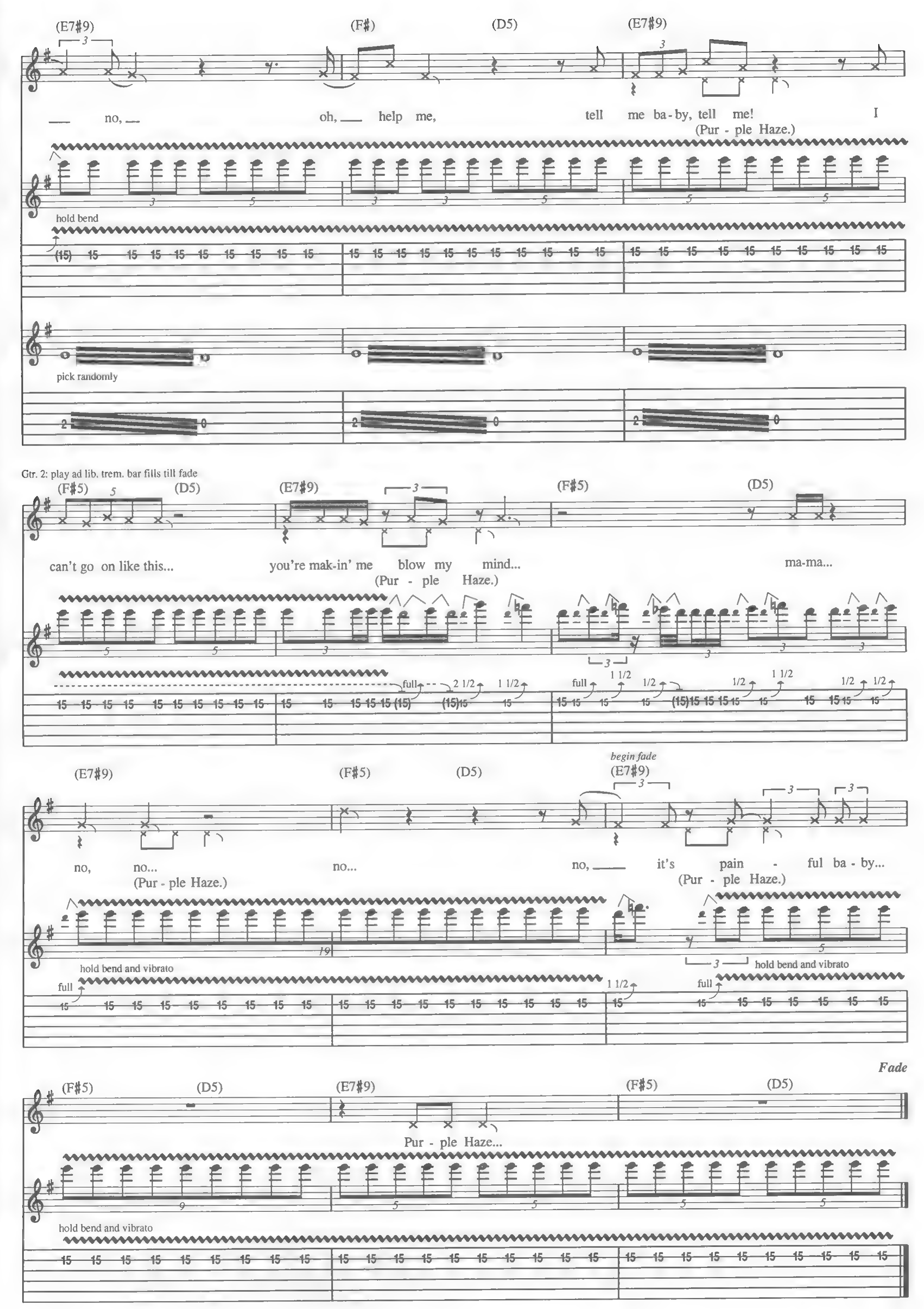
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G5
A
E7#9
G
A
seem the same.
Act - in' fun-ny, but I don't know why,
N.C.(E5)
2nd Verse
E7#9
8va 's'cuse me, while I kiss the sky.
Pur-ple Haze
A.H.
A.H.
1/4
1/4
pitch: D (light touch just behind the 6th fret)
G
A
E7#9
G
A
all a - round,
don't know if I'm com - in' up or down.
E7#9
G
A
N.C.(E5)
Am I hap - py or in mis-er - ry?
What - ev-er it is that girl put a
N.C.
*A
*B
spell on me.
Help me!
Help me!
8va
1/4
full
full
* chord names derived from bass pattern


Gtr. 1: w/ ad lib. trem. bar fills
Guitar Solo
*D
N.C.(E7#9)
(F#5)
(D5)
Spoken: Oh, no, no!
Vocal Ad lib.
Gtr. 2
8va
w/ slap-back echo
w/ Octavia
full
1/2
(E7#9)
rake
Gtr. 3: w/ Fill 1
N.C.(E5)
Oo,
ah!
1/4
* ah!
* tongue click
Gtr. 3: /w Fill 1
3rd Verse
E7#9
G
A
Yeah!
Pur-ple Haze all in my eyes, uh,
9


E7#9
G
A
don't know if it's day or night.
You got me blow-in', blow-in' my mind, is it
N.C.(E5)
*Asus2
to-mor-row, or just the end of time?
Oo,
Harm.
Gtr. 1
w/ Octavia
Gtr. 2
w/ sped-up gtr.
*B
*D
(D#)
N.C.(F#5)
(D5)
help me, ahh, yeah, Pur-ple Haze, yeah.
Spoken: Oh, no,
hold bend and vibrato
full
-1/2



(E7#9)
(F#)
(D5)
(E7#9)
no,
oh,
help me,
tell me ba-by, tell me!
I
(Pur - ple Haze.)
hold bend
(15) 15 15 15 15 15 15 15 15 15
pick randomly
Gtr. 2: play ad lib. trem. bar fills till fade
(F#5)
(D5)
(E7#9)
(F#5)
(D5)
can't go on like this...
you're mak-in' me blow my mind...
(Pur - ple Haze.)
ma-ma...
full
2 1/2
1 1/2
1/2
(E7#9)
(F#5)
(D5)
begin fade
(E7#9)
no, no...
(Pur - ple Haze.)
no...
no,
it's pain - ful ba - by...
(Pur - ple Haze.)
hold bend and vibrato
full
(F#5)
(D5)
(E7#9)
(F#5)
(D5)
Fade
Pur - ple Haze...
hold bend and vibrato

THE WIND CRIES MARY

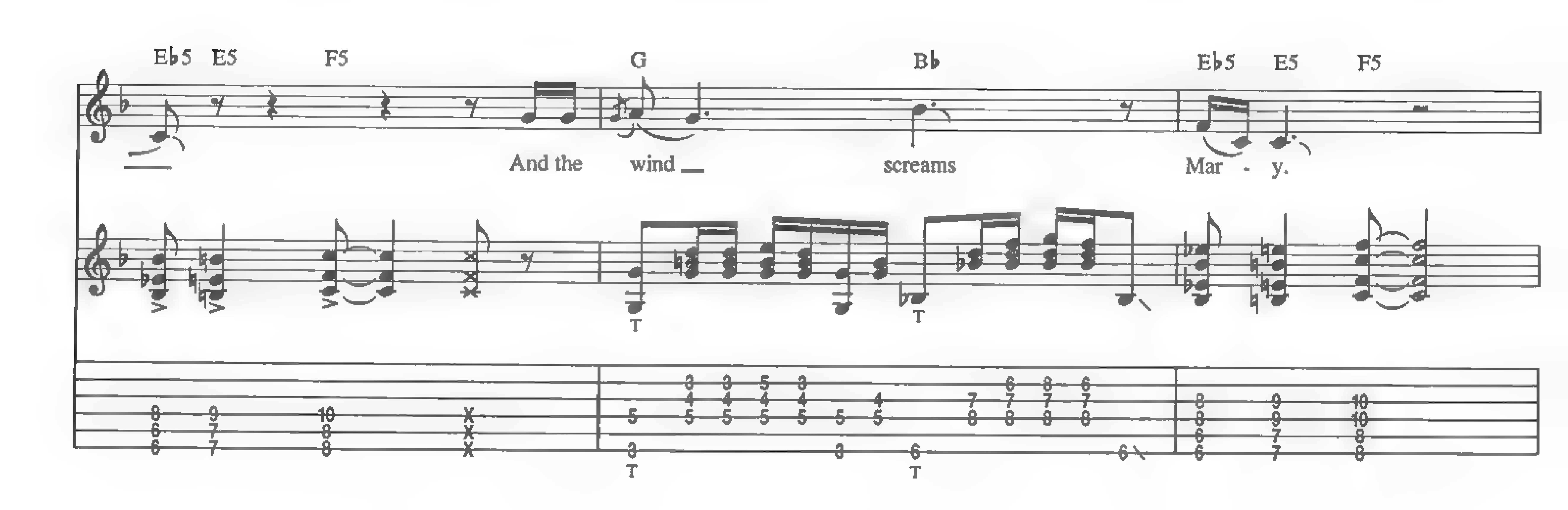
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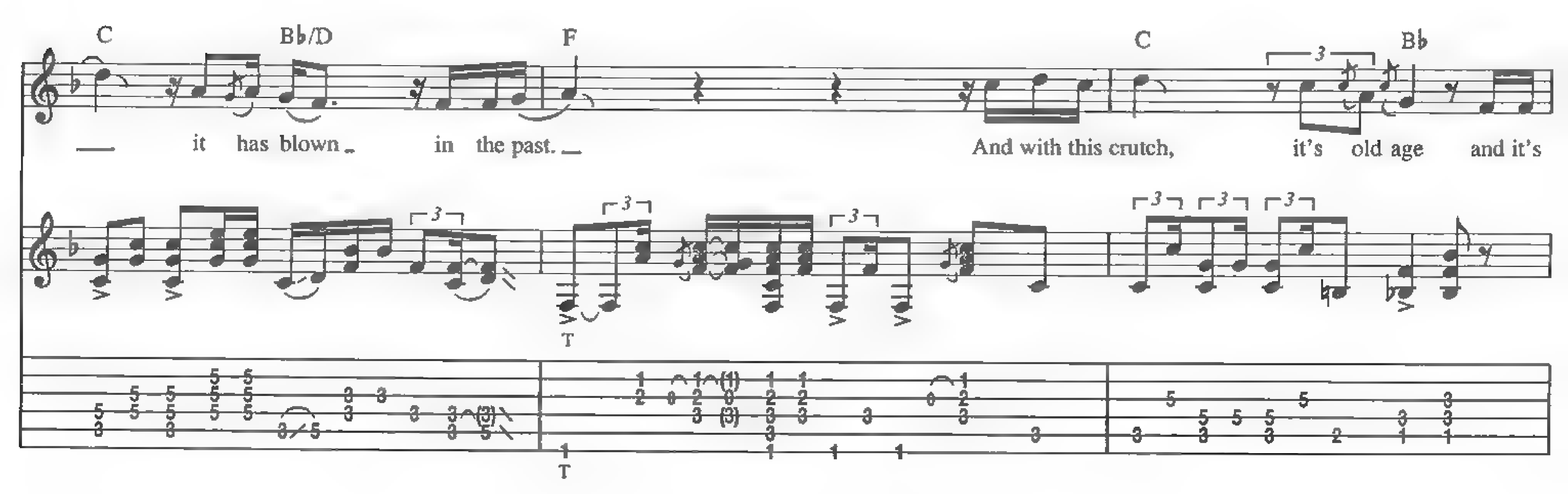

Eb5 D5 F5
Eb/G E/G# F/A
2nd Verse
C
Bb/D
Mar - y.
A broom is drear-i - ly sweep-ing
F
C
Bb/D
F
up the bro-ken piec-es of yes - ter-day's life.
C
Cb(add9) Bb(add9)
F
G
Bb
Some-where a queen is weep-ing, some - where a king has no
Eb5 E5 F5
G
Bb
Eb5 E5 F5
Eb/G E/G# F/A
wife. And the wind, it cries Mar - y.
Guitar Solo
F/A
Eb/G
N.C.(Bb)
(Ab)
F5
Eb/G
Lead Gtr
mf
Rhy. Gtr.
let ring
P.M.
P.M.


N.C.(B♭)
(A♭)
F5
E♭/G
N.C.(B♭)
(A♭)
P.M.
G
8va
B♭
D♭
full
F5
8va
3rd Verse
C
B♭/D
The traf-fic lights, they turn, uh, blue to-
F
mor - row, and
C
B♭/D
F
shine their emp-ti-ness down on my bed. The ti-ny
T


C Bb F G Bb
is - land sags down - stream 'cause the life that lived is, is dead.


Eb5 E5 F5 G Bb Eb5 E5 F5
And the wind screams Mar - y.


Eb/G E/G# F/A
4th Verse
C Bb/D F
Uh, will the wind ev - er re-mem - ber the names


C Bb/D F C Bb
it has blown in the past. And with this crutch, it's old age and it's

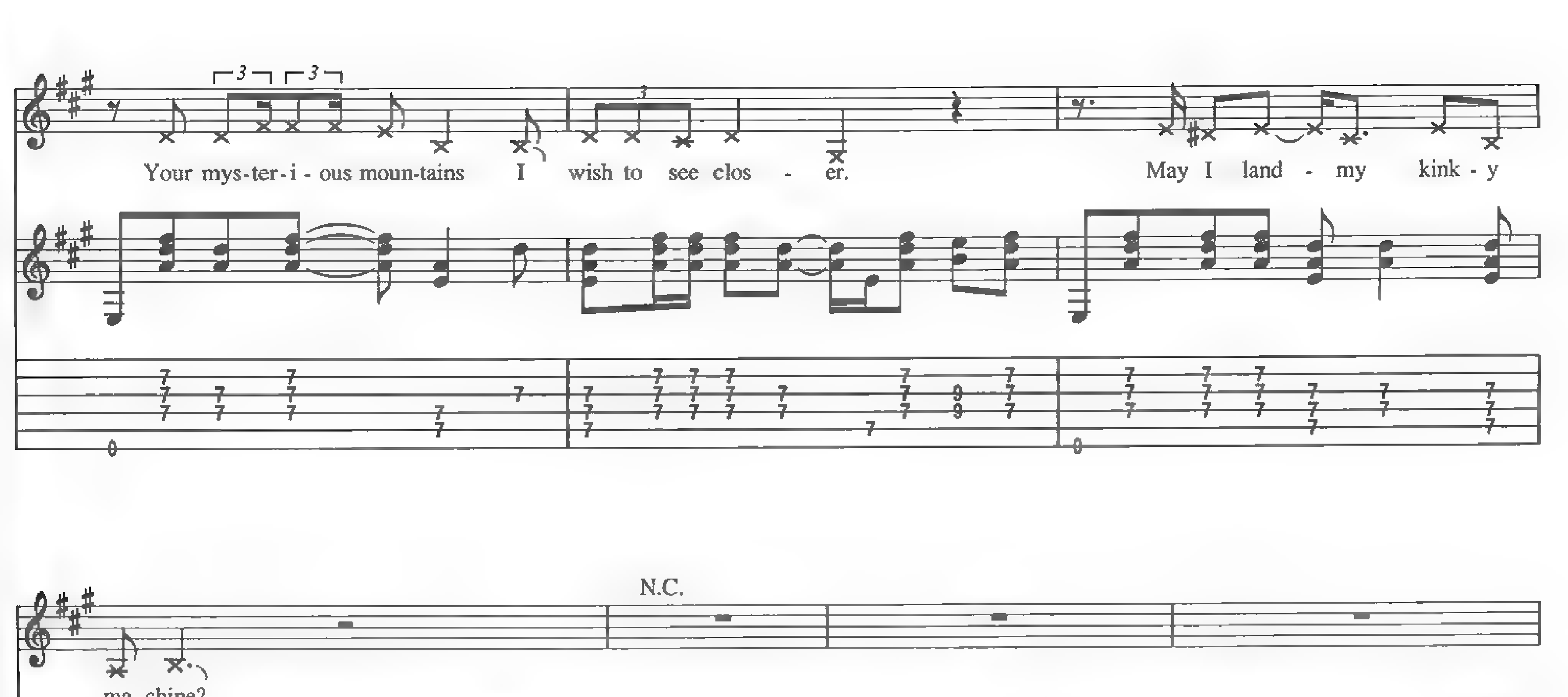

F
G
Bb
Eb5 E5
F5
wis - dom, it whis-pers, "No, — this will be the last." — And the
Bb
Eb5 E5 F5
Eb/G E/G# F/A
wind — cries Mar - y.
Lead Gtr.
doubled by bass
Rhy. Gtr.
w/ bar

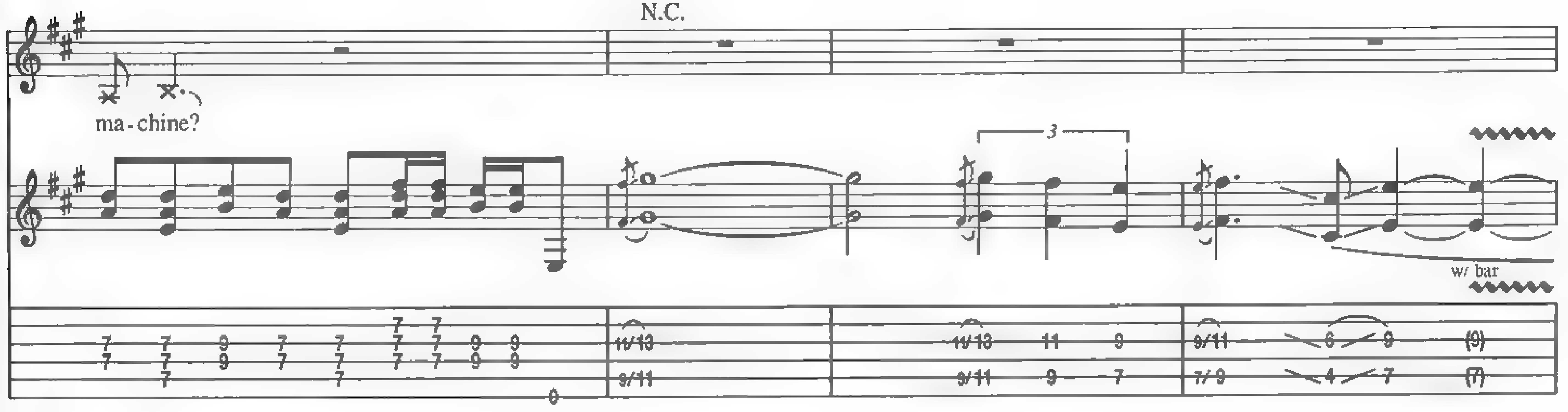
THIRD STONE FROM THE SUN

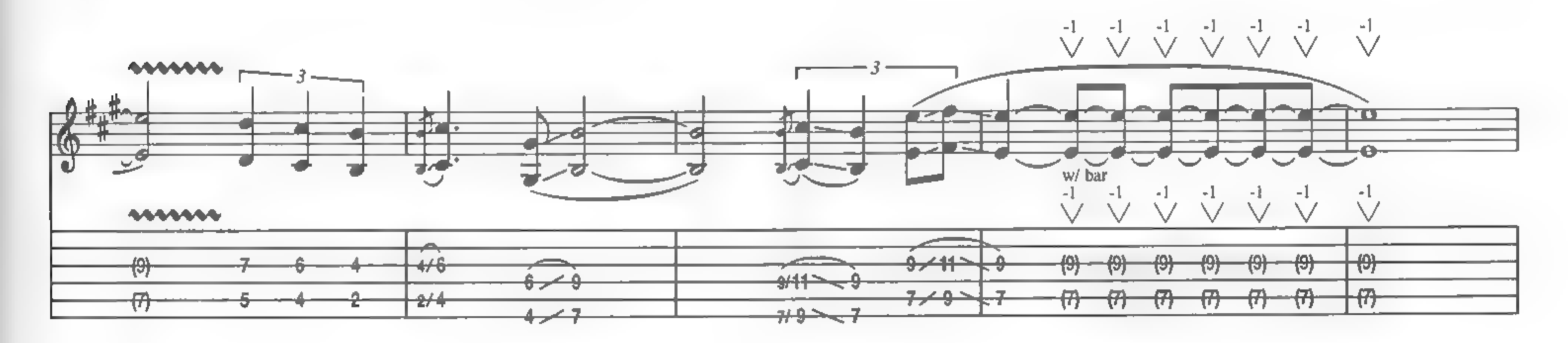
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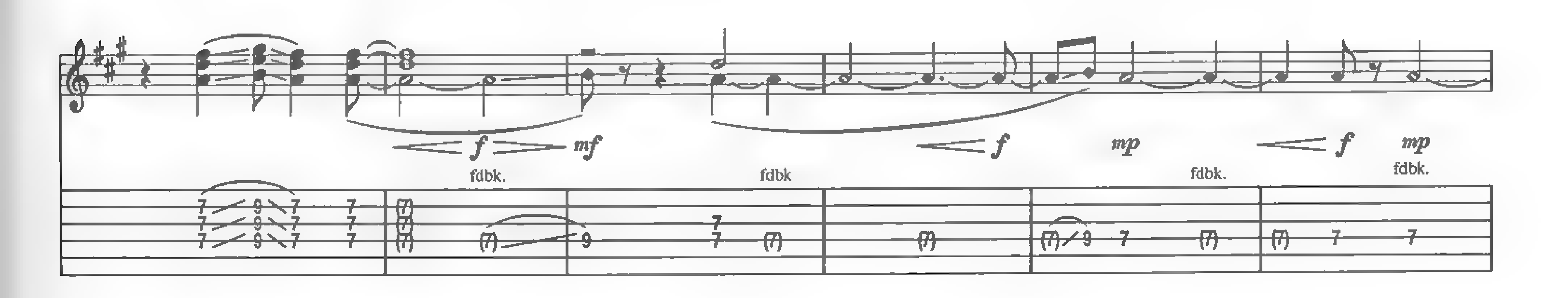


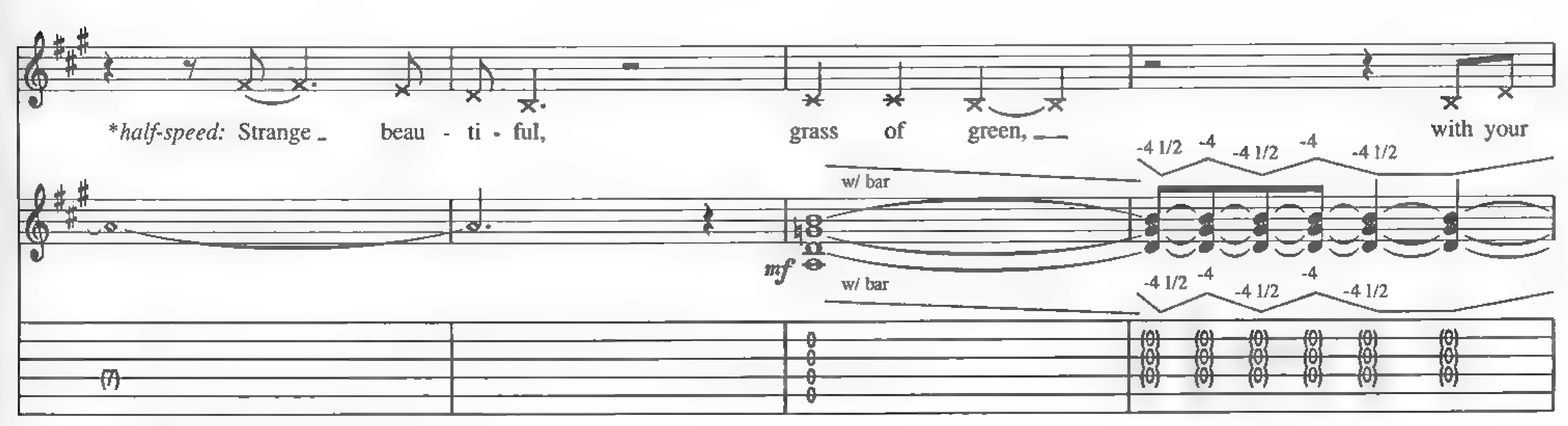

w/ bar
rake
w/ Rhy. Fig. 1
N.C.
full
hold bend
1st Verse
E9sus4
Spoken: Strange
beau-ti-ful, grass of green,
with your ma-jes-tic sil-ver seas.
P.M.



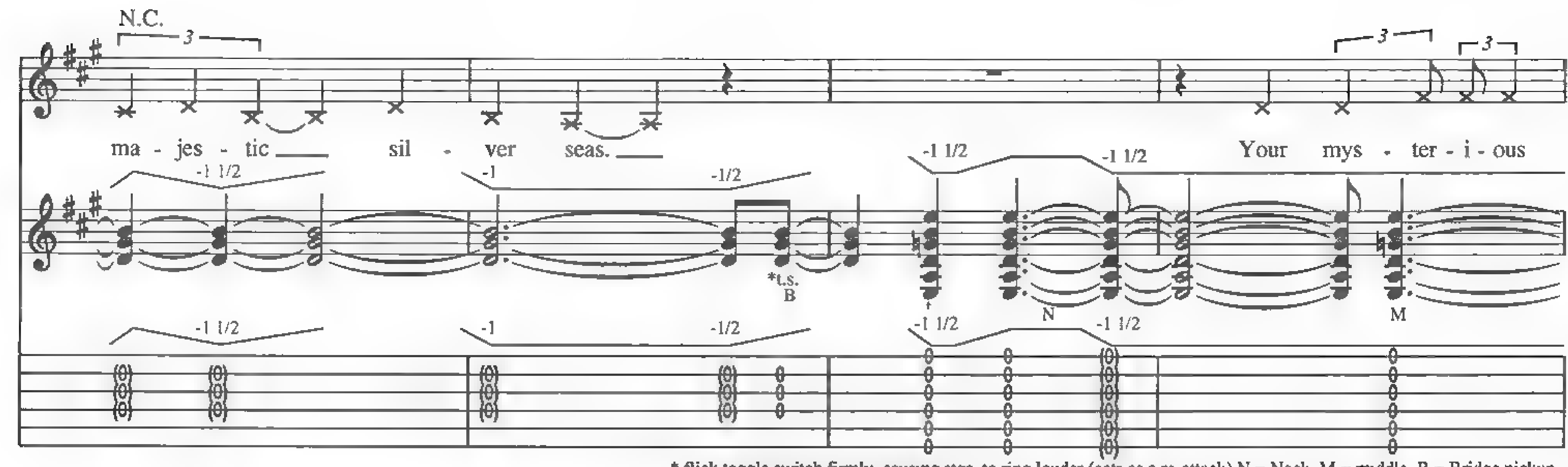








* Vocal sounds 1 octave lower than written



* flick toggle switch firmly, causing stgs. to ring louder (acts as a re-attack) N = Neck, M = middle, B = Bridge pickup

† hit back of head stock, allowing all stgs. to ring, while manipulating tremolo bar

w/ ad lib. half-speed vocal sound effects

moun - tains I wish to see clos - er. May I

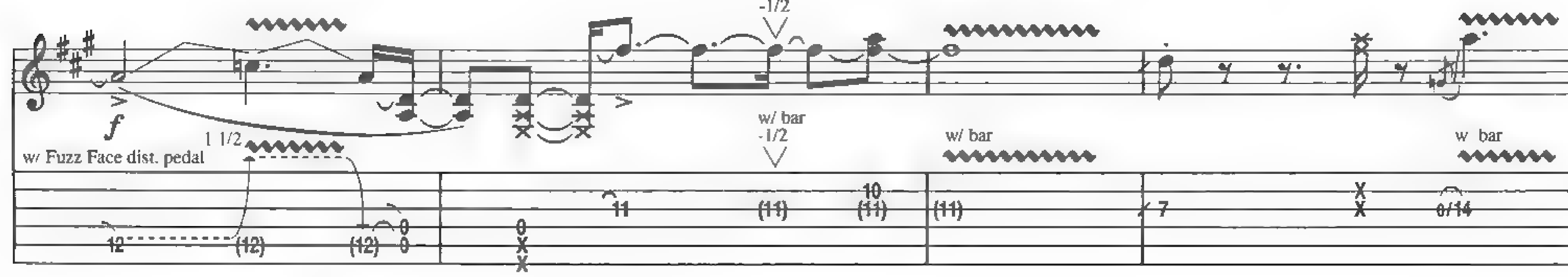
** fdbk.

** pitch: D (allow other stgs. to cont. ringing)

land my kink - y ma - chine?

fdbk.

p *mf*




* pull bar up while vibrato
fdbk.
w/ bar
** pull up on bar
pitch: F♯
** pull bar up
pitch: A
depress & vib. bar
(fret both notes)
full
w/ 2nd fng. hold bend fdbk.
† Bend F w/ 2nd fng., catching G stg. under it, fretting C♯; C♯ is already bent 1/2 step when it starts feeding back, dampen F at point which C appears
‡ Bend F w/ 2nd fng. catching D stg under it (as in 2 bars previous), dampen F at point which C appears
loco
maximum dist.
rake


(Fuzzface off)
steady gliss.
trem. bar
grad. release
N.C.
Spoken: Al - though your world won - ders me with your ma - jes - tic and su -
* gradually pull up on bar from this point
w/ bar
fdbk.
pitch: B
pe - ri - or cack - ling hen. Your peo - ple I do not un - der - stand, so
* don't pick; rock trem. bar to sound open stgs.
to you I shall put an end. And
pitch: C
** pull bar up
pitch: G
you'll nev - er hear surf mu - sic a - gain.
pitch: G
pitches: G, D
**pull bar up


w/ ad lib. half-speed vocal sound effects
fdbk.
pitch: E
* pull bar up 1/2 step w/ each dip
pitches: D, G
† hit back of headstock, sounding open stgs.
** pull bar up
pitch: D
pitch: D
pitch: F♯ (most prominant pitch)
grad. release
pitch: F♯
pitch: G♯
pitch: A (most prominant)
pitch: E
pitches: E, F♯
pitch: D (most prominant note)
w/ bar
N.C.


w/ bar
fdbk.
w/bar
fdbk.
fdbk.
fdbk. becomes most prominant pitch


Free Time
rake
rake
trem.
w/ bar
w/ bar
* bend 2nd stg. w/ 2nd (or 3rd) fng., catching D stg. under it, bending it approx 1/2 step
** fret both notes w/ 2nd or 3rd fng. (as in previous bar)
8va
loco
A.H.
In time (♩ = 88)
Gtr. 2 (w/ tape effects)
Begin Fade
mf
fdbk.
Gtr. 1
full
pitch: G
Gtr. 1 cont. sparse trem. bar / toggle switch effects
pitch: D
pitch: D
depress & vib. bar simultaneously
slowly vib. & depress simultaneously
* pull bar up
Fade
w/bar
pitches: A, E
pitch: G♯